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Robert Bridges: an Annotated Bibliography.

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**ROBERT BRIDGES:
AN ANNOTATED BIBLIOGRAPHY**

A Dissertation

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy**

in

The Department of English

**by
Lee Templin Hamilton
B.A., The University of Texas at Austin, 1972
M.A., North Texas State University, 1974
August 1982**

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Abstract

This bibliography contains primary and secondary bibliographical material relating to Robert Bridges (1844-1930), Poet Laureate of England from 1913 until his death in 1930. The first chapter contains all known editions of Bridges' poems and plays, and includes his editions of hymns. The second chapter is devoted to Bridges' prose writings, and the third chapter collects for the first time the reviews, articles, essays, books, and other scholarly notes about Bridges. The third chapter also incorporates anthologies which include Bridges' poetry.

In the life, work, and critical reception of Robert Bridges there seem always to be two opposite influences or contending forces. These forces may be generally described in broad terms as classic and romantic. The conservative, classical influence of the Tractarian movement while Bridges was at Eton was countered by the more liberal, romantic influence of the Pre-Raphaelite movement at Oxford. Similarly, Bridges' undergraduate degree in humane letters was balanced by his medical degree from St. Bartholomew's hospital.

Although the classical aspects of Bridges' art have

been frequently noted by critics--his traditional subject matter, his adherence to poetic convention, his attention to poetic form and meter--thus classifying him as a classicist, there are significant romantic elements in his work which have been downplayed or ignored by the critics. His love and worship of Beauty, his neo-Platonic philosophy, his landscape poetry, and his metrical innovations are characteristic romantic aspects of his art. In the same vein, the critics have either praised his poetry for its classical emotional restraint, or they have condemned it for a lack of genuine emotion.

In view of these contradictions, a reassessment of Robert Bridges and his works seems desirable. Bridges is ignored today because his poetry seems too quiet and contented for modern tastes, which seem to prefer highly personal emotion and wrenched anxiety. Despite this, no other poet in this century has been as completely devoted to his art or as widely interested in matters related to his art as was Robert Bridges.

Introduction

The life and work of Robert Bridges are not easily assessed. In neither his personal life nor his literary work does Bridges fit neatly into any predetermined category; both are characterized by a certain ambiguity or dichotomy. Born 23 October 1844 at Walmer in Kent, Bridges lived during the high tide of Victorian England. But he died 21 April 1930 during the first few months of the world-wide depression that was the interlude between the two world conflagrations which have marked the modern age and consciousness. Although it is now recognized that the Victorian Age is the emotional and intellectual great-grandfather of the Modern Age, and that the Victorians themselves are more like us than unlike us, there nevertheless remain certain attitudes, values, and worldviews that sharply distinguish the two periods. In this regard Robert Bridges embodies characteristics which are distinctly Victorian, and which separate him from our own age, and others which are entirely modern. Thus he cannot easily be placed into either period, but to say that he is merely a transitional figure between the two periods seems inadequate and overlooks the diverse skills and achievements of this former poet laureate. Just this sort of contradiction and ambiguity pervades Bridges' life

and work.

Only the bare outlines of Bridges' biography are known. He wanted no biography written about him and made a conscious effort to thwart any such attempt, his destruction of his letters to Gerard Manley Hopkins being the outstanding example of this. Bridges was the eighth of nine children. His parents were middle class, and he seems to have had a rather idyllic mid-nineteenth-century childhood, growing up in the Kentish countryside. His father died when he was eight years old, and when his mother married the Rev. J. E. N. Molesworth the following year, 1854, the family moved to Rochdale in Lancashire. Typical of his class, Bridges attended Eton (1854-1863) and Corpus Christi College, Oxford (1863-1867), where he rowed for the Oxford team and earned a Second Class in Literara Humaniores. Although his educational background seems terribly middle class, it belies two very different influences whose effects may be traced in Bridges' literary work.

At Eton Bridges became close friends with Digby Mackworth Dolben and came under the influence of the Tractarian movement. Later at Corpus Christi College he felt the influence of the Pre-Raphaelite movement, which pervaded the academic life of the university while he was there. These two movements, one essentially spiritual, the other inherently sensual, inform all of Bridges' work. In him the Tractarian

emphasis upon tradition, authority, and orthodoxy combined with the Pre-Raphaelite quest for a realism that blended matter and spirit.

There was another even more profound influence at Oxford--Gerard Manley Hopkins. Of all of Bridges' friends, Hopkins stands pre-eminent in Bridges' life in terms of influence. Although Hopkins' Catholic sentiments were not shared by Bridges, the two men did share a love of poetry and a desire to broaden its ability to express emotion and feeling through metrical experimentation. Hopkins pursued sprung rhythm while Bridges worked on syllabic verse. These two poets were two very different men of apparently antipodal worldviews and aesthetics; yet it is generally believed that each drew a certain inspiration from the other and provided the necessary catalyst for one another's poetic experiments. Bridges provided restraint for Hopkins' lack of emotional discipline while Hopkins encouraged a broader expression of emotion in Bridges. Such aesthetic revolts are traditionally viewed as elements of the romantic tradition in art, not the classic tradition. Indeed, today nineteenth-century poets like Hopkins and Emily Dickinson are often regarded as precursors of modern poetry. Ironically, Bridges, who experimented with new meter virtually his whole life, is generally cast as a classicist, not as a romantic or a harbinger of modern poetry, much of which is

characterized by metrical and thematic innovation.

After Bridges graduated from Oxford, he traveled extensively in the Mediterranean and the Middle East. On returning to England in 1869, he began his medical studies at St. Bartholomew's Hospital, where he received his MB in 1874. This marks another of the many dichotomies already observed in Bridges' life and art. The man of letters who had received his undergraduate degree at Oxford in humane letters became a man of science. Two contrary disciplines, the one essentially spiritual, the other exclusively material, combined in the same man and left their mark on all he ever did. After completing his medical studies, Bridges worked in the Casualty Department of St. Bartholomew's until 1878 when he was appointed assistant physician at the Hospital for Sick Children in Great Ormond Street. Later that same year he moved to the Great Northern Hospital in Holloway. In 1881 after a serious illness and a winter spent in Italy in order to recuperate, Bridges retired from medicine and devoted the rest of his life to literature.

Bridges' literary career did not suddenly flower when he retired. In 1873, the year before he received his MB from St. Bartholomew's, Bridges published his first book of poetry, entitled Poems. By 1881, the year he retired from medical practice, he had published a poem in Latin on St. Bartholomew's Hospital, two more anonymous series of Poems,

and an anonymous series of sonnets entitled The Growth of Love. This last publication was so popular that the two anonymous series of Poems were subtitled "By the Author of The Growth of Love."

Between 1883 and 1895 Bridges wrote most of his plays, the most noteworthy being Prometheus the Firegiver (1883), Nero, Part I (1885), Achilles in Scyros (1890), and The Return of Ulysses (1890). These are generally closet dramas, and although Yeats wanted to produce them and Bridges himself thought they were fit for the stage, they were never produced and received only mild critical notice. During this period Bridges also wrote Eros and Psyche (1885) and the first version of his essay Milton's Prosody (1893). The five books of Shorter Poems appeared at this time and were collected in a single volume in 1894. Not all of Bridges' energy was focused on his work at this time, however. After he gave up medicine, Bridges moved to Yattendon to live with his mother while he recuperated. It was while he was in Yattendon that he met Monica Waterhouse, the daughter of Alfred Waterhouse, and later married her in 1884.

Although much of Bridges' early poetry was primarily lyrical, there are several examples of his interest in prosody and metrical experimentation found in his early work. These poems, which show the influence of Hopkins and William J. Stone, include some of his most well-known verses, such

as "London Snow," "On a Dead Child," and "Nightingales," and were all written before 1900. Virtually all of the poetry Bridges wrote after 1900 retains the imprint of this period and illustrates his life-long interest and experimentation in prosody. From "Now in Wintry Delights" (1903) to the verses in October and Other Poems (1920) and New Verse (1925), Bridges' innovation is continuous. All of the poems in these books prepare the way for the "loose alexandrines" of The Testament of Beauty (1929).

These metrical experiments were not always approved of by the critics and almost never read by the public. This may in part account for the lack of public recognition of Bridges' name when he was appointed poet laureate. Indeed Bridges' reputation might well be less than it currently is if in 1913 Prime Minister Asquith had not ignored popular sentiment, which favored the appointment of Kipling, and appointed Bridges to succeed Alfred Austin as the Poet Laureate of England, thus forcing Bridges and his poetry into the public spotlight. This attention was not welcomed by the new Poet Laureate, who found it all rather annoying and slightly embarrassing. Because he was so unknown, Bridges' appointment was generally greeted by bemused wonder in the English papers. Those who already knew of Bridges saw his appointment as a triumph for poetry and the laureateship. Here was a true poet who, unlike his predecessor,

would bring honor and, above all, art to the office. Others who also knew Bridges knew of his strong sense of independence and realized he would not write on command and would not write the sort of occasional verse that was expected of the laureate. Both views were right.

During the war years Bridges was often criticized for not producing patriotic verses for the war effort. His critics expected the usual paeans to heroism and patriotism. Bridges chose another route. In 1916 he edited and published The Spirit of Man, an anthology of morally and spiritually uplifting verse drawn from ancient and modern sources of European culture. This volume was intended to give strength to the English people by reminding them of their cultural heritage and the principles for which they were fighting. But Bridges did not entirely ignore the more conventional duties of his office. He did write poetry for the war, but he published the poems individually and sporadically, without any fanfare, in papers and journals. It was not until 1920 that he collected and published his war poetry in October and Other Poems. Bridges' most important literary effort during the war years, some would say of his entire career, was not related to the war at all, however. Rather it was a private memorial to a friend. In 1918 Bridges gave Gerard Manley Hopkins to the literary world in his edition of Poems of Gerard Manley Hopkins. This marked

the beginning of Hopkins' literary reputation, a reputation that has, ironically, surpassed Bridges' own.

In 1924 Bridges visited America and taught at the University of Michigan during the spring semester. Prior to this period Bridges devoted much of his energy to the Society for Pure English, which he had founded in 1913 with Logan Pearsall Smith and Sir Walter Raleigh, and to further experiments in prosody. The fruits of these experiments, what he called "Neo-Miltonic syllabics," appeared in New Verse (1925). These verses were the precursors to the "loose alexandrines," the twelve syllable-lines, of The Testament of Beauty (1929), Bridges' last and, to some, greatest poem, which was published in October of 1929, six months before his death.

The present bibliography is divided into three chapters, each arranged in chronological order. Chapter I contains Bridges' poetry, drama, and hymns. I have not attempted to trace the first publication of each of Bridges' poems, which were most often in magazines and journals of the day. Such an endeavor would have widened the scope of this project beyond my ability to complete, given the onerous limitations of time, resources, and money which are inevitably imposed on all research but especially on graduate research. The first appearances of most of Bridges' poems may be

fairly well traced by consulting McKay's A Bibliography of Robert Bridges (1933) and the bibliographical information found in the Oxford University Press's single volume edition of Poetical Works of Robert Bridges, with The Testament of Beauty, but Excluding the Eight Dramas (1953). This first chapter cites the published editions of Bridges' poetical works, including revised editions and reprints. I have attempted to note what changes occur in the contents or texts of these later editions. There are, however, a few exceptions to this principle. Some of Bridges' poems were initially separately published and then collected in later editions of his poems. In such instances I have cited the separate publication of the poem. For example, "Now in Wintry Delights" was first published by the Daniel Press in 1903. The poem was later included in the Oxford University Press edition of the Poetical Works of Robert Bridges, Excluding the Eight Dramas (1912). I have included both entries, but there are only a handful of items like this. The dramas and hymns present no such problems. In each case I have cited the first publication of the plays, and the hymns were always published in anthologies or separate editions, never individually.

Chapter II contains Bridges' prose: critical essays, introductions, memoirs, and some letters. Unlike Chapter I, here I have attempted to cite the first appearances of the

prose writings. When compared to the number of poems, the much smaller body of prose made this a much more feasible task. Bridges' essays and notes for the publications of the Society for Pure English present a minor problem, however. Many of the brief notes in the SPE Tracts are unsigned or else simply signed "Ed." It has been generally assumed by McKay, Nowell-Smith, and others that most of the unsigned material and the material signed "Ed." are by Bridges. I am not presently able to judge the accuracy of this assumption and have no reason to dispute it. However, I have taken a more conservative path and included only those essays signed by Bridges or known to have been written by him, for example, articles by Matthew Barnes, a pseudonym employed by Bridges and his wife.

The letters found in this chapter are taken from the newspapers. They are generally letters to the editor on a range of subjects. Letters found in secondary sources such as books, articles, and essays about Bridges are included in the third chapter of this bibliography.

Chapter III is devoted to secondary sources--reviews, articles, essays, books, and other notes about Robert Bridges. Works in which Bridges is only mentioned once or twice are not included in the bibliography. For example, although the index of F. O. Matthiessen's American Renaissance indicates that Robert Bridges is discussed on pages 585-87, a glance

at those pages reveals that there is no discussion of Bridges or his work. His name appears only in regard to what he said about Hopkins' poetry. There is no evaluation of or comment about Bridges' criticism; therefore, the item is not included in the bibliography.

It has not been possible to search through all English and American newspapers for items on Bridges. Only the major papers with indices have been accessible. Smaller papers on both sides of the Atlantic, most without indices and many now defunct, have been unavoidably overlooked. American papers, such as The Evening Mail (New York), The Evening Post (New York), and The Globe (New York), and English papers, such as The Daily Chronicle (London), The Morning Post (London), and The London Daily Mail, are not included in the bibliography.

The names of Bridges and Hopkins are forever linked in English literary history. Although he was born in the same year as Bridges, Hopkins died forty years before his friend. His reputation has steadily grown and outstripped that of Bridges, who was responsible for first publishing Hopkins' poetry in 1918. The growing body of scholarship on Hopkins includes a good deal of discussion about Bridges and his relationship with Hopkins. To have researched thoroughly every item of Hopkins scholarship would have greatly protracted this project and more than doubled the body of

material to be obtained and consulted for the compilation of this bibliography. The major sources on Hopkins scholarship have been consulted; the minor sources have been ignored.

Finally, this chapter also includes anthologies which contain Bridges' poetry. Given the vast number of anthologies already in existence and the number that are published each year, there are certain to be oversights in this area. The anthology citations reveal the trends in Bridges' popularity and the popularity of certain poems, those that have been most often anthologized. There is a noticeable decline in the number of anthology entries between 1930 and 1960 which parallels a similar decline in scholarly interest in Bridges during the same period.

The critical reception of certain aspects of Bridges' art has been, on the whole, rather uniform. From the earliest review of Poems (1873), that by Andrew Lang in 1874, Bridges' lyric artistry and his refined emotional restraint have been acknowledged and praised. The delicate music of the lyrics and technical mastery of the meter have been consistently praised by the majority of critics over the years. His craftsmanship and strict adherence to form, all within the older traditions of poetic art, have led critics to classify him as a classicist. The large number of works on classical themes, especially in the dramatic works, lends credence to this view, the view that has dominated Bridges scholarship.

But there has been a rather consistent dissenting view as well. This dissent has grown out of what has been generally praised by other critics, that is, the technical mastery and emotional restraint of the verse. To some critics it has seemed that Bridges' careful attention to the technical side of his art has suffocated its emotional content. What has been praised as classical restraint by a majority of critics has been condemned by this second group who acknowledge the technical skill of the verse but lament its distinct lack of emotion. Faint stirrings of this view may be heard in Lang's review, but this view is more pronounced in the review of the second series of Poems which appeared in The Academy in 1879. The author of this review praised the technical aspects of the poetry but also noted an emotional coolness in some of the poems.

Criticism in the same key marked the reception of The Growth of Love, which appeared earlier in 1876. Although this series of sonnets enjoyed a relative amount of popularity among general readers, critics generally faulted it for not being a true sonnet sequence with a clearly delineated progression of emotion, and some critics even felt it had no genuine emotion at all. There was nevertheless a significant number who praised The Growth of Love as a classic sequence by a classical poet.

Throughout this early period prior to Bridges'

experiments with classical prosody and English hexameters, most critics praised the classical elements of Bridges' poetry, its form, technique, and restraint. Even those who criticized his verses for their lack of emotion acknowledged his technical skill. The critics were much less divided, however, regarding his experiments in classical prosody; the critical reception was almost uniformly negative. For most the cadence was jolting, and among critics with less understanding, some even wondered if Bridges had any ear at all for sound or meter. Those critics who had criticized him earlier for being more concerned with technique than emotion found further proof for their claim in these new experiments. To them Bridges' experiments clearly showed his total absorption in technique and his utter disregard for emotional verity. The few critics who found something approving to say generally found the experiment interesting and felt that such poetry would improve the general pronunciation of English, an end that was not altogether alien from Bridges' original intent.

Bridges' plays received only minor attention in their day and are still largely ignored today. Typical of much of nineteenth-century drama, Bridges' plays were primarily closet dramas, only one of which, Demeter: A Mask, was produced in his lifetime. The most highly regarded are Prometheus the Firegiver (1883), Nero, Part I (1885), Achilles in Scyros

(1890), and The Return of Ulysses. Taken together the plays on classical themes and the experiments in classical prosody added further weight to the critical perception of Bridges as a classicist. But some of the criticism surrounding the plays is significant because it marks a new vein in Bridges criticism. Several critics, most notably William Butler Yeats and Arthur Symonds, praised the subtle lyrics and the aesthetic of delicate beauty that imbued the plays with emotion. These late Romantics of the nineteenth century valued a delicately expressed beauty and emotion which they discerned in these plays. They acknowledged the technical craftsmanship of the verse and felt the emotion contained therein. But the emotion they perceived was not the objective, dispassionate expression of feeling that was valued by critics of more classical tastes. To these younger critics and poets, Bridges' expression of emotion was subjective and highly personal. This critical perspective seems to fall between those critics who praised the emotional restraint of Bridges' poetry and those who preferred more spasmodic verse and who felt Bridges was devoid of genuine emotion. To the critics in this third category, Bridges felt life and passion on the pulses, recollected it in tranquility, and transmuted it into what could in some instances be classified as Pre-Raphaelite poetry. This again illustrates the tension of contending influences that mark Bridges' life and run

through his work.

These then are the three major critical attitudes or views of Robert Bridges. The first Oxford edition of the Poetical Works of Robert Bridges, Excluding the Eight Dramas was published in 1912 and reprinted in 1913, the year of his appointment to the laureateship. This volume collected Bridges' poetry in a single volume for the first time and made it readily accessible to a greater number of people than ever before. The book was warmly received and even led one critic, John Baily, to suggest that Bridges should be the next poet laureate. Just as thirty-five years before, the lyrics in this collection were praised by the critics as the highest achievement of Bridges' art. This high regard for the lyrics perhaps made it impossible for any of the later poems, especially those in classical prosody and other experimental meters, to be fully appreciated or regarded on their own merit. Throughout the reviews of the later volumes of verse, the reviews of October and Other Poems (1920) and New Verse (1925), there is general critical respect for the new poems and experiments, but there is also a recurring lament for the smoothness and beauty of the earlier lyrics. Many critics and reviewers seem to have given the new prosody only a cursory reading, and when they saw the poems were not like the early lyrics, they registered their disappointment and passed them off. This same sort of skewed

critical vision marks much of the criticism of Bridges' prose writings.

When the Oxford University Press began to collect and publish Bridges' critical essays, it allowed Bridges to exercise his interest in spelling, pronunciation, and typographical reform, and printed the essays in phonotype, following the poet's personal suggestions for pronunciation and using phonotype characters for spelling and printing. The reviews of these essays, almost without exception, focus more on the unusual typeface than on the content of the essays. As more new characters were added with each succeeding volume of the essays, the critics became more distressed and annoyed by what they felt was a needless encumbrance. As a result, the assessment of Bridges as a critic has been rather thin.

If the critics tended to ignore Bridges' criticism, they made up for their lack of attention when The Testament of Beauty was published in 1929. This poem, the last and longest poetic effort of the Poet Laureate, was widely reviewed and highly praised, but praised for a wide variety of reasons. The largest segment of critical acclaim for the poem praised the poem as the distillation of knowledge and wisdom gained by the Poet Laureate over the long years of his life. A second, and similar, body of criticism was promulgated by a group of critics who seemed to praise the

poem simply because they were astonished that such a long philosophical poem could be written by an eighty-five-year-old man. They praised the poem as much for the longevity of the poet as for the sheer length of the poem. The timing of the poem's publication, the fact that it appeared six months before Bridges died, may well have influenced these two groups of critics in their judgment and caused them to view the work with something less than critical acuity.

There were two other definable critical stances regarding The Testament of Beauty, and both were more critically significant in terms of assessing the poem than either of the two previous views. One group of critics looked at the philosophy of the poem and praised the manner in which Bridges had apparently combined philosophical idealism and scientific materialism. They felt Bridges had taken the history of Man and forged a new and transcendental vision of human history and destiny by taking the oldest intellectual traditions of the human race and combining them with the most recent scientific and technological knowledge. Opposed to this view of the poem was a group of critics who disapproved of the poem altogether. This minority of critics rejected The Testament of Beauty on precisely the same philosophical grounds the first group had praised so highly, the linking of idealism and materialism. This second group felt the linking was forced and that Bridges had not made

his argument in an intellectually or philosophically sound manner. They felt the optimism of the poem was too easily won and argued that the contentment and ease Bridges felt was too remote, too aloof, too complacent, and not consonant with the experiences of the majority of men. It did not deal with the harsh realities of life for those who were not as fortunate as Bridges himself. Although this view was decidedly the minority view in 1930 when Bridges died, it has come to be more widely accepted since his death. The depression and war which followed in the decade after his death have done much to undermine what appears to be Bridges' cool, aloof optimism.

One final issue has piqued critical debate since Bridges' death, and that is Bridges' role as editor of Hopkins' poetry. When Bridges published Hopkins' poems in 1918, almost no mention was made of his role as editor. After his death in 1930 and the publication of the second edition of Hopkins' poetry that same year, critics began to assess that role. Critical opinion was initially against Bridges. He was seen as having delayed the publication of Hopkins' work and having been blinded by his own aesthetic and anti-Catholic prejudices. Later scholarship has altered this harsh judgment. There is no evidence that Bridges encouraged Hopkins to publish his poetry while the latter was still alive. After Hopkins' death Bridges himself published a few of

Hopkins' poems in Alfred Henry Miles's Poets and Poetry of the Century (1893). Rather than seeing Bridges as a petty man who hid the poetry of a greater poet than himself from the world, most critics regard Bridges as having held Hopkins' poetry back (if that is in fact what he did) until a proper and receptive climate existed for the introduction of his friend's verses. More recent studies of Hopkins' mss also confirm Bridges' selection of poems for his edition of Hopkins' poetry. Critics now generally agree that Bridges, rather than being motivated by anti-Catholic prejudice to exclude certain poems from his edition of Hopkins' poems, exercised careful critical judgment in selecting poems for inclusion in his edition of his friend's work.

Such have been the major concerns and trends in the criticism of Robert Bridges and his work. In general he has been labelled a classicist, and certainly there is ample, warrantable evidence for such a classification. The often conventional subject matter, the classical themes, the emphasis upon technical mastery and control, the restrained passion and emotion, the archaic diction--all are characteristic aspects of a classicist or traditionalist. But Bridges was influenced by the neo-romanticism of the Pre-Raphaelite movement as well as the Tractarian movement. The first of these two influences has been largely ignored when critics have assessed Bridges' life and work. He clearly

exhibits both tendencies.

Let there be no doubt that Bridges is indeed more of a classicist than a romantic. The general view of him as such is correct, but it is a view that has been, in my view, overstated; and this is due in large part to the fact that the best critics of Bridges have themselves been classicists and have thus emphasized the classical elements of Bridges' art. In England this group of critics includes Francis Brett Young, George Stuart Gordon, John Sparrow, and Simon Nowell-Smith. The best American critics form an unbroken critical tradition that can be traced directly from Yvor Winters to Albert J. Guerard, Jr., down to Donald E. Stanford, with these last two representing two of the best Bridges scholars today. Of all of these critics, Stanford takes the broadest view of Bridges and notes some romantic elements in his work. There is no doubt that the classical elements in Bridges' work are very strong, but the romantic elements are strong also. His constant innovation and experimentation in prosody are characteristic of a romantic dissatisfaction with old forms and a quest for new modes of expression. Similarly the aestheticism in his poetry, the worship of Beauty that was recognized by Symonds and Yeats and then revealed in full in The Testament of Beauty, is a clear mark of romantic sensibilities. One need only consider Bridges' admiration for Keats and the similarity of his

worship of Beauty and that of Shelley to see the extent of Bridges' romantic affinities.

In addition to the need for further study of the romantic elements in Bridges' work, there are also two other major gaps in our knowledge of Bridges' personal life. The full extent of Bridges' friendship with Hopkins and the influence of that friendship will probably never be fully understood as a result of Bridges' destruction of his correspondence with his friend. This aspect of Bridges' life seems lost forever; however, Bridges' other correspondence is extant but uncollected. The value of letters in aiding in the understanding of a poet was perhaps never better illustrated than by the letters of John Keats. Unfortunately Bridges' letters remain scattered. This void in what is known about Bridges, his friends, his ideas, and his attitudes will soon be filled, however, by the forthcoming publication of Donald E. Stanford's edition of Bridges collected letters. These letters will undoubtedly go a long way in assisting scholars in filling in more of Bridges' biography. It is this very absence of a definitive biography that is the third and final major aspect of Bridges scholarship that has been left undone.

Bridges insisted that he wanted no biography written about him, and to this day his wish has been honored. Characteristically he wanted his poetry to stand on its

own merits. He did not want his biography to cloud or color the reception of his verse. This is a legitimate fear that perhaps every writer feels, but it is a very narrow view of the role of biography in the evaluation of an artist. Knowledge of an artist's biography can sometimes make clear what was formerly unclear or reveal information that can help determine the influences on the person behind the art and the effect of those influences on the art itself. An understanding of anyone's biography contributes to the understanding of the whole person, and this includes the attitudes, ideas, values, and influences that shape the person and affect all that he does. Men are a part of all that they meet. It seems obvious that no thorough assessment of either Bridges or his work can be made without knowing more than is presently known about Bridges himself. Stanford's edition of Bridges' letters will be an immense addition in this area, but it will not be enough.

Bridges' career and reputation remain problematic. He was never universally popular, with the possible exception of the year in which he published The Testament of Beauty. His reputation seems to have peaked in 1930 and faded rapidly. The shift in modern poetic tastes, which is often associated with Pound and Eliot, coupled with the two world wars of this century, have made the quiet moods and delicate rhythms of Bridges' poetry seem quaint and unsuited for our time. It

seems unlikely that he will ever be regarded as a major literary figure of our time. When we compare him to Yeats or Eliot, the reasons for this seem clear, but this is perhaps partly due to an unwarranted denigration of his skills. It is not because his poetry has been overlooked and really is as fine as either of these two other poets, but because he was a man of wide and varied interests that most other men, not just poets, seem narrow and limited by comparison. No other man in this century, or perhaps any century since the Renaissance, has been so broadly interested in the literary arts or exhibited such a high degree of skill in so many areas of endeavor. Bridges was a poet, a dramatist, and a critic, true; but he was also a philologist in the broadest sense. He was actively interested in improving the pronunciation of English and was an advocate of spelling reform as well. This interest in spelling reform carried over into his interest in typography. In addition to this he was a semanticist and a translator. It is perhaps an index of our time and condition that few today can claim to be so diverse, and although some may object that these are the dabblings of an idle aristocracy which most of us today have neither the time for nor interest in, we should at least respect the broad learning and humanistic spirit which imbues them and consider how far we may be from achieving the same humanistic spirit and ideal.

Chapter I
Poetry and Drama

1873

1. Bridges, Robert. Poems. London: [Basil Montague] Pickering, 1873. 126pp.

Fifty-two poems, including "Elegy: On a Lady," "Clear and gentle stream," and "I will not let thee go."

1876

1. Bridges, Robert. Carmen Elegiacum de Noscomio Sti. Bartolomaei Londinensi. London: Edward Bumpus, 1876. 22pp.

A poem on the history of the hospital.

2. [Bridges, Robert.] The Growth of Love: A Poem in Twenty-four Sonnets. London: Edward Bumpus, 1876. [28pp.]

Includes "O Weary Pilgrims," "Rejoice Ye dead," and "Tears of love, tears of joy."

1877

1. Bridges, Robert. Carmen Elegiacum de Noscomio Sti.

Bartolomaei Londinensi. London: Edward Bumpus, 1877.

23pp.

A reprint of 1876.01. Lengthened by two lines.

1879

1. [Bridges, Robert.] Poems: By the Author of "The Growth of Love." London: Edward Bumpus, 1879. 51pp.

Includes "A Passer-By," "The Downs," and "There is a hill beside the silver Thames."

1880

1. [Bridges, Robert.] Poems: By the Author of "The Growth of Love." Third Series. London: Edward Bumpus, 1880. 27pp.

Includes "London Snow," "On a Dead Child," and "The Ship."

1883

1. Bridges, Robert. Prometheus the Firegiver. Oxford: H[enry] Daniel Press, 1883. 72pp.

1884

1. Bridges, Robert. Poems. Oxford: H[enry] Daniel Press, 1884. 52pp.

Includes selections from all previous series and adds seven new poems, including "Awake my heart to be loved"

and "O youth whose hope is high."

2. Bridges, Robert. Prometheus the Firegiver. London:
George Bell and Sons, 1884. 66pp.
A reprint of 1883.01.

1885

1. Bridges, Robert. Eros and Psyche. London: George Bell
and Sons, 1885. 160pp.
2. Bridges, Robert. Nero, Part I. London: George Bell and
Sons, 1885. 36pp.
3. Bridges, Robert. Prometheus the Firegiver. London:
George Bell and Sons, 1885. 66pp.
A reprint of 1883.01.

1888

1. Bridges, Robert. The Humours of the Court. [London:]
George Bell and Sons, [1888.] 34pp.
Uniform with other Bell editions and paginated
continuously throughout the series.

1889

1. Bridges, Robert. The Feast of Bacchus. Oxford: H[enry]
Daniel Press, 1889. 94pp.
2. [Bridges, Robert.] The Growth of Love. Oxford: H[enry]

Daniel Press, 1889. [79pp.]

Expanded and revised edition. Omits several sonnets from earlier editions and adds many more, including "Winter was not unkind because uncouth."

1890

1. Bridges, Robert. Achilles in Scyros. London: E[dward] Bumpus, 1890, pp. 127-46.
2. Bridges, Robert. The Christian Captives. London: Edward Bumpus, 1890, pp. 103-26.
3. [Bridges, Robert.] The Growth of Love: A Poem in 79 Sonnets. [Oxford: Henry Daniel, 1890. 79pp.]
A reprint of 1889.02.
4. Bridges, Robert. Palicio. London: Edward Bumpus, 1890, pp. 38-69.
5. Bridges, Robert. The Return of Ulysses. London: Edward Bumpus, 1890, pp. 73-100.
6. Bridges, Robert. The Shorter Poems of Robert Bridges. Four Books. London: George Bell and Sons, 1890. 91pp.

The poems in the first three books are reprinted from 1873.01, 1879.01, 1880.01, and 1884.01. The poems in the fourth book are new and include "I love all beauteous things," "The Windmill," and "The pinks along my garden walks."

1891

1. Bridges, Robert. Eden: An Oratorio. London: George Bell and Sons; New York: Novello, Ewer and Co., 1891. 40pp.
2. Bridges, Robert. Eden: An Oratorio. New York: Novello, Ewer and Co., 1891. 216pp.
Includes full score with the lyrics.
3. Bridges, Robert. The Shorter Poems of Robert Bridges. 2nd ed. London: George Bell and Sons, 1891. 91pp.
A reprint of 1890.06.
4. Bridges, Robert. The Shorter Poems of Robert Bridges. 3rd ed. London: George Bell and Sons, 1891. 91pp.
A reprint of 1890.06.

1892

1. Bridges, Robert. Achilles in Scyros. London: George Bell and Sons, 1892. 68pp.
A corrected reprint of 1890.01.

1893

1. [Bridges, Robert.] "Founder's Day: A Secular Ode on the Ninth Jubilee of Eton College." [Oxford: Henry Daniel, 1893.] 8pp.

2. Bridges, Robert. The Humours of the Court. [London:] George Bell and Sons and J. & E. Bumpus, [1893,] pp. 147-82.

A reprint of 1888.01.

3. Bridges, Robert. Humours of the Court, and Other Poems. London: George Bell and Sons; Boston: Macmillan, 1893. 185pp.

The "Other Poems" in this volume are Book V of Shorter Poems, here published for the first time, which include "The Garden in September," "So sweet love seemed," "Nightingales," and "I never shall love the snow again."

4. Bridges, Robert. The Shorter Poems: Book I. Oxford: Henry Daniel, 1893.

Reprinted from 1890.06.

5. Bridges, Robert. Shorter Poems: Book II. Oxford: Henry Daniel, 1893.

Reprinted from 1890.06.

6. Bridges, Robert. Shorter Poems: Book V. [Oxford: Henry Daniel, 1893. 49pp.]

The first Daniel first edition of these poems.

See 1893.03.

1894

1. Bridges, Robert. Eros and Psyche. Rev. ed. London:

George Bell and Sons, 1894. 170pp.

Revised throughout and parts of first and second cantos rewritten.

2. Bridges, Robert. The Feast of Bacchus. London: George Bell and Sons and J. & E. Bumpus, 1894, pp. 183-230.

A reprint of 1889.01.

3. Bridges, Robert. The Growth of Love: A Poem in 79 Sonnets. Portland, ME: Thomas B. Mosher, 1894. 86pp.

A reprint of 1890.03 which includes an introduction by Lionel Johnson reprinted from 1891.

4. Bridges, Robert. The Growth of Love: A Poem in 79 Sonnets. Portland, ME: Thomas B. Mosher, 1894. 97pp.

A reprint of 1894.03.

5. B[ridges], R[obert]. Nero, Part II. [London:] George Bell and Sons and J. & E. Bumpus, Ltd., [1894,] pp. 231-64.

Adds a note on Palicio.

6. Bridges, Robert. Shorter Poems: Book III. Oxford: Henry Daniel, 1894. 116pp.

A reprint of 1890.06.

7. Bridges, Robert. Shorter Poems: Book IV. Oxford: Henry Daniel, 1894.

A reprint of 1890.06.

8. Bridges, Robert. Shorter Poems: Book V. London: George Bell and Sons, 1894. 116pp.
9. Bridges, Robert. Shorter Poems. Oxford: Henry Daniel, 1894.

Contains all five books of Shorter Poems, each book separately paged.

1895

1. Bridges, Robert. Hymns in Four Parts. Vol. I. Oxford: Oxford University Press, 1895. 21pp.

Includes words and music.

2. Bridges, Robert. Invocation to Music: An Ode. London and New York: Novello, Ewer and Co., 1895. 82pp.

1896

1. Bridges, Robert. Ode for the Bicentenary Commemoration of Henry Purcell, with Other Poems. London: Elkin Mathews; Chicago: Way and Williams, 1896. 43pp.

Includes "Ode to Music," "Winter Nightfall," and "The South Wind."

2. Bridges, Robert. The Shorter Poems of Robert Bridges. 5th ed. London: George Bell and Sons, 1896. 116pp.

A reprint of 1894.08.

1897

1. [Bridges, Robert, ed.] Chants for the Psalter. [Oxford: The Clarendon Press, 1897. 38pp.]

The title page of this book reads, "Yattendon 4-Part Chants."

2. Bridges, Robert. Christmas, 1897. Oxford: Henry Daniel, [1897.] 16pp.

Unable to obtain.

3. Bridges, Robert. Hymns in Four Parts. Vol. II. Oxford: Oxford University Press, 1897. 22pp.

4. Bridges, Robert. Hymns in Four Parts. Oxford: Oxford University Press, 1897. 43pp.

Combines vols. I and II.

1898

1. Bridges, Robert. Hymns in Four Parts. Vol. III. Oxford: Oxford University Press, 1898. 22pp.
2. Bridges, Robert. The Poetical Works of Robert Bridges. Vol. I. London: Smith, Elder and Co., 1898.
Contains Prometheus, Eros and Psyche, and The Growth of Love, with new notes.
3. Bridges, Robert. The Poetical Works of Robert Bridges.

Vol. I. Oxford: The Clarendon Press, 1898.

Reprints 1898.02.

4. Bridges, Robert. A Song of Darkness and Light. London: Novello, Ewer and Co.; New York: The H. W. Gray Co., 1898. 60pp.

Bridges' ode set to music by Hubert H. Parry.

1899

1. Bridges, Robert, ed. Hymns. Oxford: Henry Daniel, 1899. 62pp.

Adds new hymns to some already published.

2. Bridges, Robert, ed. Hymns in Four Parts. Vol. IV. Oxford: Oxford University Press, 1899. 29pp.

3. Bridges, Robert, ed. Hymns in Four Parts. Oxford: Oxford University Press, 1899. 51pp.

Combines vols. III and IV.

4. Bridges, Robert, ed. Hymns in Four Parts. Oxford: Oxford University Press, 1899. 84pp.

All four earlier volumes are here published in a single volume.

5. Bridges, Robert, and H[arry] Ellis Wooldridge, eds. Hymns: The Yattendon Hymnal. London: Oxford University

Press, 1899. 84pp.

The same as 1899.04.

6. Bridges, Robert. The Poetical Works of Robert Bridges.

Vol. II. London: Smith, Elder and Co., 1899. 300pp.

Contains Shorter Poems and New Poems. The latter includes "Elegy: The Summer house on the mound" and "When Death to either shall come."

7. Bridges, Robert. Shorter Poems, Book V. London: George

Bell and Sons, 1899. 116pp.

A new edition of 1890.06 which adds Book V of Shorter Poems.

8. [Bridges, Robert, ed.] The Small Hymn-Book. London:

Simpkin, Marshall, Hamilton, Kent and Co.; Oxford:

B[asil] H. Blackwell, 1899. 154pp.

The words to the 100 hymns of The Yattendon Hymnal.
See 1899.05.

1900

1. [Bridges, Robert.] "Founder's Day." London: Novello

and Co., Ltd.; New York: Novello, Ewer and Co., 1900.

8pp.

A reprint of 1893.01.

1901

1. Bridges, Robert. The Poetical Works of Robert Bridges.
Vol. III. London: Smith, Elder and Co., 1901.
Contains Nero, Part I and Achilles in Scyros.
Includes new notes on Nero.

1902

1. Bridges, Robert. The Poetical Works of Robert Bridges.
Vol. IV. London: Smith, Elder and Co., 1902.
Contains Palicio and The Return of Ulysses.
2. Bridges, Robert. The Poetical Works of Robert Bridges.
Vol. V. London: Smith, Elder and Co., 1902.
Contains The Christian Captives and The Humours of the Court.

1903

1. Bridges, Robert. Now in Wintry Delights. Oxford:
[Henry Daniel,] 1903. 23pp.
2. B[ridges], R[obert]. "Peace Ode Written on the Conclusion of the Three Years War." [Oxford: Henry Daniel,] 1903. [6pp.]
The last publication of the Daniel Press.

1905

1. Bridges, Robert. Demeter: A Mask. Oxford: The Clarendon Press, 1905. 67pp.
2. Bridges, Robert. Demeter: A Mask. Oxford: The Clarendon Press, 1905. 20pp.

Contains only the lyrics and incidental music of the masque. Music by W. H. Hadow.

3. Bridges, Robert. The Poetical Works of Robert Bridges. Vol. VI. London: Smith, Elder and Co., 1905.

Contains The Feast of Bacchus and Nero, Part II.

1907

1. Bridges, Robert. Poem in The Oxford Historical Pageant. Oxford: The Clarendon Press, 1907, pp. 13-15.

Contains "An Invitation to the Oxford Pageant, July 1907."

2. Bridges, Robert. "Theobaldus Stampensis." In The Oxford Historical Pageant. Oxford: Printed for the Pageant Committee, 1907, pp. 29-34.

A one-act play on the founding of Oxford.

1908

1. Bridges, Robert. Eton Memorial Ode. London: Novello

and Co., Ltd.; New York: H. W. Gray Co., 1908. 28pp.

Bridges' ode set to music by C. Hubert H. Parry.

1910

1. Bridges, Robert. The Shorter Poems. London: George Bell and Sons, 1910. 116pp.

A reprint of 1899.07. Reprinted again in 1913 and 1914.

1912

1. Bridges, Robert. The Poetical Works of Robert Bridges, Excluding the Eight Dramas. London: Oxford University Press, 1912. 472pp.

Contains all of Bridges' previously published poetry.

2. Bridges, Robert, trans. "Sonnet XLIV of Michaelangelo Buonarroti." Privately Printed, 1912. [n.p.]

1913

1. Bridges, Robert. Achilles in Scyros. London: George Bell and Sons, Ltd., 1913. 68pp.

A reprint of 1892.01.

2. Bridges, Robert. The Poetical Works of Robert Bridges, Excluding the Eight Dramas. London: Oxford University

Press, 1913. 472pp.

A reprint of 1912.01.

1914

1. Bridges, Robert. Poems Written in the Year MCMXIII.

Chelsea: The Ashendene Press, 1914. 20pp.

Includes "October," "Noel," "Narcissus," and
"Flycatchers."

2. Bridges, Robert. The Poetical Works of Robert Bridges,
Excluding the Eight Dramas. London: Oxford University
Press, 1914. 472pp.

A reprint of 1912.01.

3. Bridges, Robert, and H[arry] Ellis Wooldridge, eds.
The Small Hymn-Book. Oxford: B[asil] H. Blackwell,
1914. [152pp.]

A reprint of 1899.08.

1916

1. Bridges, Robert. The Chivalry of the Sea: Naval Ode.
London: Novello and Co., Ltd.; New York: The H. W. Gray
Co., 1916. 20pp.

Bridges' ode set to music by C. Hubert H. Parry.

2. Bridges, Robert. Ibant Obscuri: An Experiment in
Classical Hexameters. Oxford: The Clarendon Press,

1916. 158pp.

Includes notes on Homer, translation, paraphrase,
and Stone's prosody.

3. Robert Bridges. "Ode on the Tercentenary Commemoration
of Shakespeare." [Oxford: Privately Printed,] 1916.
4pp.

4. [Bridges, Robert, ed.] The Spirit of Man. London:
Longmans, Green and Co., 1916. 196pp.

5. [Bridges, Robert, ed.] The Spirit of Man. London and
New York: Longmans, Green and Co., 1916. 336pp.

A reprint of 1916.04 but with a different format.

1917

1. [Bridges, Robert, ed.] The Spirit of Man. London:
Longmans, Green and Co., 1917. 196pp.

A new impression of 1916.04.

1918

1. Bridges, Robert. "Britannia Victrix." London: Oxford
University Press, 1918. [4pp.]

2. [Bridges, Robert, ed.] The Spirit of Man. London:
Longmans, Green and Co., 1918. 336pp.

A reprint of 1916.05.

1919

1. Bridges, Robert. "Britannia Victrix." London: Oxford University Press, 1919. [4pp.]

A reprint of 1918.01.

2. [Bridges, Robert, ed.] The Spirit of Man. London and New York: Longmans, Green and Co., 1919. 336pp.

A reprint of 1916.05.

1920

1. Bridges, Robert. October and Other Poems. London: William Heineman; New York: Alfred A. Knopf, 1920. 64pp.

A reprint of 1914.01 with the addition of new poems written since 1913. New poems include "The West Front," "Christmas Eve, 1917," and "Fortunatus Nimium."

2. Bridges, Robert, and H[arry] Ellis Wooldridge, eds. The Small Hymn-Book. London: Oxford University Press, 1920. 91pp.

A small format reprint of 1899.08.

3. Bridges, Robert, and H[arry] Ellis Wooldridge, eds. The Small Hymn-Book. London: Oxford University Press, 1920. 152pp.

A reprint of 1899.08.

1921

1. Bridges, Robert, ed. The Spirit of Man. London and New York: Longmans, Green and Co., 1921. 336pp.
A reprint of 1916.05.

1922

1. Bridges, Robert. October and Other Poems. New York: Alfred A. Knopf, 1922. 64pp.
A reprint of 1920.01.

1923

1. [Bridges, Robert.] "Poor Poll." [London: Oxford University Press, 1923. 4pp.]

1925

1. Bridges, Robert. New Verse. Oxford: The Clarendon Press, 1925. 88pp.
Includes "Come si Quando" and "Low Barometer."
2. Bridges, Robert. The Tapestry. London: Privately Printed by Stanley Morison, 1925. 43pp.
Reprints selections from October and New Verse.

1926

1. Bridges, Robert. New Verse. Oxford: The Clarendon

Press, 1926. 88pp.

A reprint of 1925.01.

1927

1. [Bridges, Robert, ed.] The Spirit of Man. London and New York: Oxford University Press, 1927. 336pp.

A reprint of 1916.05.

1929

1. Bridges, Robert. October and Other Poems. London: Oxford University Press, 1929. 64pp.

A reprint of 1920.01.

2. Bridges, Robert. The Poetical Works of Robert Bridges. 6 vols. Oxford: The Clarendon Press, 1929-1933.

This six-volume edition is a reprint of the six-volume Smith, Elder and Co. edition which was published from 1899 to 1905.

3. [Bridges, Robert, ed.] The Spirit of Man. London and New York: Oxford University Press, 1929. 338pp.

A reprint of 1916.05.

4. Bridges, Robert. The Testament of Beauty. Oxford: The Clarendon Press, 1929. 154pp.

This is the limited issue edition of The Testament of Beauty.

5. Bridges, Robert. The Testament of Beauty. Oxford: The Clarendon Press, 1929. 192pp.

This is the regular issue edition of The Testament of Beauty. The poem went through nine impressions from 1929 to 1930.

6. Bridges, Robert. The Testament of Beauty. New York: Oxford University Press, 1929. 183pp.

The first American edition of The Testament of Beauty.

1930

1. Bridges, Robert. The Testament of Beauty. 2nd ed. Oxford: The Clarendon Press, 1930. 192pp.
A corrected reprint of 1929.05.
2. Bridges, Robert. The Testament of Beauty. 2nd ed. New York: Oxford University Press, 1930. 175pp.
A corrected reprint of 1929.06.
3. [Bridges, Robert, ed.] The Spirit of Man. London and New York: Longmans, Green and Co., 1930. 338pp.
A reprint of 1916.05.

1931

1. Bridges, Robert. The Shorter Poems. Oxford: The Clarendon Press, 1931. 234pp.

Reprints 1899.06 and adds Later Poems, October, and New Verse.

1932

1. Bridges, Robert. Verses Written for Mrs. Daniel.

Oxford: The Clarendon Press, 1932. 19pp.

Contains the title poem and "The Widow."

1934

1. [Bridges, Robert, ed.] The Spirit of Man. London:

Oxford University Press, 1934. 336pp.

2. Bridges, Robert. The Testament of Beauty. Oxford: The

Clarendon Press, 1934. 192pp.

A reprint of 1929.05.

1935

1. Bridges, Robert. Eros and Psyche. Newton, Wales:

Gregynog Press, 1935. 141pp.

Illustrated with woodcuts designed by Burne-Jones.

1936

1. Bridges, Robert. The Poetical Works of Robert Bridges.

2nd ed. enlarged. London: Oxford University Press,

1936. 575pp.

Updates 1912.01 by adding those poems written

between 1913 and 1929, excluding The Testament of Beauty.

1937

1. [Bridges, Robert, ed.] The Spirit of Man. London:
Oxford University Press, 1937. 336pp.
A reprint of 1916.05.
2. Bridges, Robert, ed. The Testament of Beauty. [Tokyo:]
The Hokuseido Press, [1937.] 185pp.
Unable to obtain.

1940

1. Bridges, Robert, ed. The Spirit of Man. London and
New York: Oxford University Press, 1940. 336pp.
A reprint of 1916.05.

1942

1. Bridges, Robert. The Poetical Works of Robert Bridges,
Excluding the Eight Dramas and The Testament of Beauty.
London: Oxford University Press, 1942. 575pp.
A reprint of 1936.01.

1944

1. Bridges, Robert. The Testament of Beauty. Oxford: The
Clarendon Press, 1944. 191pp.
A reprint of 1929.05.

1946

1. Bridges, Robert. The Shorter Poems of Robert Bridges.
Oxford: The Clarendon Press, 1946. 234pp.
A reprint of 1931.01.

1947

1. Bridges, Robert. The Poetical Works of Robert Bridges, Excluding the Eight Dramas and The Testament of Beauty.
London: Oxford University Press, 1947. 575pp.
A reprint of 1936.01.

1953

1. Bridges, Robert. The Poetical Works of Robert Bridges, with The Testament of Beauty, but Excluding the Eight Dramas. London: Oxford University Press, 1953. 713pp.
Reprints 1936.01 and adds The Testament of Beauty.

1955

1. Bridges, Robert. Robert Bridges: Poetry and Prose.
Ed. John Sparrow. Oxford: The Clarendon Press, 1955.
166pp.
Selections from all of Bridges' published poetry.

1959

1. Bridges, Robert. The Poetical Works of Robert Bridges,

with the Testament of Beauty, but Excluding the Eight Dramas. London: Oxford University Press, 1959. 713pp.

A reprint of 1953.01.

1964

1. Bridges, Robert. The Poetical Works of Robert Bridges, with The Testament of Beauty, but Excluding the Eight Dramas. London: Oxford University Press, 1964. 713pp.

A reprint of 1953.01.

1971

1. Bridges, Robert. The Poetical Works of Robert Bridges, with The Testament of Beauty, but Excluding the Eight Dramas. London: Oxford University Press, 1971. 713pp.

A reprint of 1953.01.

1974

1. Bridges, Robert. Robert Bridges: Selected Poems.
Ed. Donald E. Stanford. Cheshire, England: The Carcanet Press, Ltd., 1974. 103pp.

Selections from all of Bridges' major published poetry.

Chapter II

Prose

1876

1. Bridges, Robert. "A Severe Case of Rheumatic Fever Treated by Splints." St. Bartholomew's Hospital Reports, 12 (1876), 175-81.

Bridges describes the successful treatment of a case of rheumatic fever.

1878

1. Bridges, Robert. "An Account of the Casualty Department." St. Bartholomew's Hospital Reports, 14 (1878), 166-82.

Bridges reviews his work in the Casualty Department.

1887

1. [Bridges, Robert.] "On the Elements of Milton's Blank Verse in Paradise Lost." Privately Printed, 1887. 12pp.

A privately printed version of 1887.02. Unable to obtain.

2. Bridges, Robert. "On the Elements of Milton's Blank

Verse in Paradise Lost." In Milton's Paradise Lost,
Book I. Ed. Rev. H. C. Beeching. Oxford: The Clarendon Press, 1887, pp. 19-37.

A reprint of 1887.01.

1889

1. Bridges, Robert. On the Prosody of "Paradise Regained" and "Samson Agonistes". London: Simpkin, Marshall and Co.; Oxford: The Clarendon Press, 1889. 12pp.

A supplement to 1887.01.

1890

1. Bridges, Robert. "An Account of the Casualty Department." Charity Organization Review, Aug. 1890.

A reprint of 1878.01. Unable to obtain.

1893

1. Bridges, Robert. Milton's Prosody: An Examination of the Rules of the Blank Verse in Milton's Later Poems. Oxford: The Clarendon Press, 1893. 80pp.

Unable to obtain.

2. Bridges, Robert. "Gerard Manley Hopkins." In Robert Bridges and Contemporary Poets. Vol. VIII of The Poets and Poetry of the Century. Ed. Alfred H. Miles. 10

vols. London: Hutchinson and Co., 1893, VIII, 161-64.

Introductory note to Hopkins' poetry.

1894

1. Bridges, Robert. Milton's Prosody. Oxford: The Clarendon Press, 1894. 80pp.

Essentially a reprint of 1893.01, with minor changes and additions.

1895

1. Bridges, Robert. John Keats: A Critical Essay. London: Lawrence and Bullen, 1895. 97pp.

Originally written for 1896.01. Here separately published.

2. [Bridges, Robert, ed.] Odes, Sonnets and Lyrics of John Keats. Oxford: H[enry] Daniel, 1895.

The "Preface" indicates this selection of poems was guided by the recommendations found in 1895.01. The prospectus for this edition, however, indicates Bridges actually selected these poems.

3. Bridges, Robert. ["Professorship of Poetry." Oxford: Henry Daniel Press, 1895. 3pp.]

Bridges' statement refusing the Oxford Chair of Poetry. Includes names of those who supported his nomination.

1896

1. Bridges, Robert. "Critical Introduction." In The Poems of John Keats. Ed. G. Thorn Drury. 2 vols. London: Lawrence and Bullen; New York: Charles Scribner's Sons, 1896, I, xiii-cv.

A reprint of 1895.01.

2. Bridges, Robert. "Preface on the Musical Setting of Poetry." In Ode for the Bicentenary Commemoration of Henry Purcell, with Other Poems. London: Elkin Mathews, 1896, pp. 1-43.

Unable to obtain.

1899

1. Bridges, Robert. "A Practical Discourse on Some Principles of Hymnology." Journal of Theological Studies, 1 (1899), 40-63.

Unable to obtain.

1901

1. Bridges, Robert. Milton's Prosody. Oxford: The Clarendon Press, 1901. 175pp.

Revises, enlarges, and expands 1889.01 and 1893.01 and adds William Johnston Stone's essay, "Classical Metres in English Verse."

2. Bridges, Robert. "A Practical Discourse on Some Principles of Hymn-Singing." Oxford: B. H. Blackwell; London: Simpkin, Marshall, Hamilton, Kent and Co., 1901. 58pp.
A reprint of 1899.01.

1903

1. Bridges, Robert. "Dryden on Milton." The Speaker, NS 9 (1903), 88-89.
2. Bridges, Robert. "Extraordinary." The Athenaeum, 121 (1903), 93-94.

A supplemental note on the pronunciation of "extraordinary" in l. 1383 of Samson Agonistes.

3. Bridges, Robert. "Lord de Tabley's Poems." The Speaker, NS 9 (1903), 272-73.
4. Bridges, Robert. "A Note on Prosody." In Now in Wintry Delights. Oxford: [Henry Daniel,] 1903, pp. 19-24.

1904

1. Bridges, Robert. "English Music: A Practical Scheme." The Monthly Review, 16 (1904), 105-10.
2. Bridges, Robert. "Mr. Bradley on English." The Speaker, NS 10 (1904), 228-30.
3. Bridges, Robert. "On the Pronunciation of English."

The Speaker, NS 10 (1904), 383-84.

4. Bridges, Robert. "The Pronunciation of Latin." The Speaker, NS 10 (1904), 405-06.
5. Bridges, Robert. "Sir Thomas Browne." The Speaker, NS 10 (1904), 163-64.

1905

1. Bridges, Robert. "Bunyan's Pilgrim's Progress, I." The Speaker, NS 11 (1905), 8-9.
2. Bridges, Robert. "Bunyan's Pilgrim's Progress, II." The Speaker, NS 11 (1905), 31-32.
3. Bridges, Robert, ed. The Last Poems of Richard Watson Dixon. Oxford: Henry Frowde, 1905. 38pp.
4. Bridges, Robert. "Mémoir." In The Last Poems of Richard Watson Dixon. Oxford: Henry Frowde, 1905, pp. ix-xlv.

1906

1. Bridges, Robert. "George Darley." The Academy, 36 (1906).
2. Bridges, Robert. "Gerard Hopkins." In Robert Bridges and Contemporary Poets. Vol. VII of The Poets and Poetry of the Nineteenth Century. Ed. Alfred Henry

Miles. 10 vols. London: George Routledge and Sons, Ltd.; New York: E. P. Dutton and Co., 1906, VII, 179-82.

3. Bridges, Robert. "Henry John Newbolt." In Robert Bridges and Contemporary Poets. Vol. VII of The Poets and Poetry of the Nineteenth Century. Ed. Alfred Henry Miles. 10 vols. London: George Routledge and Sons, Ltd.; New York: E. P. Dutton and Co., 1906, VII, 561-62.
4. Bridges, Robert. "Miss Beauchamp." The Speaker, NS 14 (1906), 385-86.

1907

1. Bridges, Robert. "The Late Miss Coleridge and Stevenson." The Times Literary Supplement, 7 Nov. 1907, p. 339.

This letter from Bridges corrects information in 1907.02.

2. Bridges, Robert. "The Poems of Mary Coleridge." The Cornhill Magazine, NS 23 (1907), 594-605.
3. Bridges, Robert. "On the Influence of the Audience." In The Works of William Shakespeare. Ed. Arthur Henry Bullen. 10 vols. Stratford-on-Avon: Shakespeare Head Press, 1907, X, 321-34.

1908

1. Bridges, Robert. "George Darley." The Times Literary Supplement, 6 March 1908.

A reprint of 1906.01.

1909

1. [Bridges, Robert.] "Dante in English Literature." The Times Literary Supplement, 24 June 1909, pp. 235-36.
2. Bridges, Robert. "A Letter to a Musician on English Prosody." The Musical Antiquary, 1 (1909), 15-29.
3. Bridges, Robert. "Memoir." In Poems by the Late Rev. Richard Watson Dixon. Ed. Robert Bridges. London: Smith, Elder and Co., 1909, pp. i-xlvi.

A reprint of 1905.04.

4. Bridges, Robert, ed. Poems by the Late Rev. Richard Watson Dixon. London: Smith, Elder and Co., 1909. 196pp.

An expanded version of 1905.03.

1910

1. Bridges, Robert. "On the Present State of English Pronunciation." Essays and Studies of the English Association, 1 (1910), 42-69.

1911

1. Bridges, Robert. "About Hymns." Church Music Society, 11 (1911), 1-4.

Extract of a letter from Bridges.

2. Bridges, Robert. "English Chanting." The Musical Antiquary, 2 (1911), 125-41.
3. Bridges, Robert. "Memoir." In The Poems of Digby Mackworth Dolben. Ed. Robert Bridges. Oxford: Oxford University Press, 1911, pp. i-cxi.
4. Bridges, Robert, ed. The Poems of Digby Mackworth Dolben. Oxford: Oxford University Press, 1911. 129pp.
5. [Bridges, Robert.] "The Poems of Emily Bronte." The Times Literary Supplement, 12 Jan. 1911, pp. 9-10.

1912

1. Bridges, Robert. "Anglican Chanting." The Musical Antiquary, 3 (1912), 74-86.
2. Bridges, Robert. "Chanting." In The Prayer Book Dictionary. London: Pitman, 1912.

Combined and condensed version of 1911.02 and 1912.01.

3. Bridges, Robert. "The Pronunciation of Latin: Arguments

for Reform." The Times Educational Supplement, 1 Oct. 1912, pp. 117-18.

4. Bridges, Robert. "The Pronunciation of Latin: Mr. Bridges on Reform." Letter in The Times, 20 Sept. 1912, p. 8.

A letter from Bridges urging improved teaching of Latin in the schools.

1913

1. Bridges, Robert. On the Present State of English Pronunciation. Oxford: The Clarendon Press, 1913. 76pp.

A reprint of 1910.01.

2. [Bridges, Robert.] "Prospectus." The Society for Pure English, [1913.] 8pp.

Lists the fourteen charter members of the SPE.

1914

1. Bridges, Robert. "A Holy War." Letter in The Times, 3 Sept. 1914, p. 9.

A letter from Bridges on the beginning of World War I.

2. Bridges, Robert. "A Letter to a Musician on English

Prosody." Poetry and Drama, 2 (1914), 255-71.

A reprint of 1909.02.

3. Bridges, Robert. "Mr. Bridges on Football." Letter in The Times, 19 Nov. 1914, p. 5.

"It is high time that professional football should be discontinued."

4. Bridges, Robert. "Waste in Hotels." Letter in The Times, 9 Sept. 1914, p. 9.

A letter from Bridges on waste in English hotels.

1915

1. Bridges, Robert. Brief Message in "The Cause and the Need." The Times Recruiting Supplement, 3 Nov. 1915, p. 5.

A patriotic message of hope and encouragement.

2. Bridges, Robert. "Memoir." In The Poems of Digby Mackworth Dolben. Ed. Robert Bridges. London: Oxford University Press, 1915, pp. i-cxi.

A reprint of 1911.03

3. Bridges, Robert, ed. The Poems of Digby Mackworth Dolben. London: Oxford University Press, 1915. 129pp.

A reprint of 1911.04.

1916

1. Bridges, Robert. An Address to the Swindon Branch of the Workers' Education Association. Oxford: The Clarendon Press, 1916. 38pp.

2. Bridges, Robert. "John Keats: A Critical Essay." In The Poetical Works of John Keats. Ed. Laurence Binyon. London: Hodder and Stoughton, [1916,] pp. ix-11.

A revised reprint of 1895.01.

3. Bridges, Robert. "Fight for Right." The Times Literary Supplement, 6 April 1916, p. 162.

Full text of Bridges' speech at Queen's Hall.

4. Bridges, Robert. "Introduction." In The Star Fields, and Other Poems, by Willoughby Weaving. Oxford: B. H. Blackwell, 1916, pp. vii-viii.

5. Bridges, Robert, et al. "Perse School, Cambridge." Letter in The Times Educational Supplement, 7 Dec. 1916, p. 234.

A letter from Bridges and nine others.

6. Bridges, Robert. "Preface." In The Spirit of Man. Ed. Robert Bridges. London: Longmans, Green and Co., 1916, pp.

7. Bridges, Robert. "Treatment of Prisoners." Letter in

The Times, 19 July 1916, p. 9.

A letter from Bridges regarding prisoners.

1917

1. Bridges, Robert. "The Freedom of the Seas." Letter in The Times, 7 Feb. 1917, p. 7.

Bridges' letter includes a free translation of Fichte's account of Napoleon.

2. Bridges, Robert. "Speech." Transactions of the Royal Society of Literature, 35 (1917), 23-27.

Text of Bridges' speech at the Verhaeren Commemoration.

3. Bridges, Robert. "£20,000,000,000!" Letter in The Times, 8 Feb. 1917, p. 9.

A letter from Bridges concerning German war aims.

1918

1. Bridges, Robert. The Necessity of Poetry. Oxford: The Clarendon Press, 1918. 48pp.
2. Bridges, Robert, ed. Poems of Gerard Manley Hopkins. London: Oxford University Press, 1918. 124pp.
3. Bridges, Robert. "Preface to Notes." In Poems of Gerard Manley Hopkins. Ed. Robert Bridges. London: Oxford University Press, 1918, pp. 94-101.

1919

1. Bridges, Robert. "On English Homophones." Society for Pure English: Tract No. 2. Oxford: The Clarendon Press, 1919. 48pp.
2. [Bridges, Robert, and Logan Pearsall Smith.] "Preliminary Announcement and List of Members." Society for Pure English: Tract No. 1. Oxford: The Clarendon Press, 1919. 15pp.

1920

1. B[ridges], R[obert]. "Correction to Tract 2." Society for Pure English: Tract No. 4. Oxford: The Clarendon Press, 1920, p. 36.
2. Bridges, Robert. "George Santayana." The London Mercury, 2 (1920), 411-19.
3. Bridges, Robert. "The Poet Laureate on Reconciliation." Letter in The Times, 27 Oct. 1920, pp. 13-14.
Bridges' reply to critics of the Oxford letter.
4. Bridges, Robert. "Reconciliation: Oxford Letter to German Intellectuals." Letter in The Times, 18 Oct. 1920, p. 13.

Bridges appears to have been the prime mover behind this offer of reconciliation to the German intellectual community.

5. Bridges, Robert. "Report." Society for Pure English: Tract No. 4. Oxford: The Clarendon Press, 1920, pp. 43-44.
6. Bridges, Robert. "Some Lexical Matters." Society for Pure English: Tract No. 4. Oxford: The Clarendon Press, 1920, pp. 36-42.

1921

1. Bridges, Robert. "Correspondence: Dialect Words." Society for Pure English: Tract No. 7. Oxford: The Clarendon Press, 1921, p. 43.
2. Bridges, Robert. Dedication Speech made at the unveiling of a war memorial at the Newbury Grammar School on 12 July 1921. A broadsheet.
3. Bridges, Robert. "On the Dialectical Words in Edmund Blunden's Poems." Society for Pure English: Tract No. 5. Oxford: The Clarendon Press, 1921.
4. Bridges, Robert. "English Words in French." Society for Pure English: Tract No. 5. Oxford: The Clarendon Press, 1921.
5. [Bridges, Robert.] "French Words in the English Language." Society for Pure English: Tract No. 5. Oxford: The Clarendon Press, 1921.

6. Bridges, Robert. Milton's Prosody. Rev. final ed.
Oxford: Oxford University Press, 1921. 119pp.
7. Bridges, Robert. "A Note by Mr. Robert Bridges." In
The Chapbook, No. 19, Jan. 1921, pp. 22-24.
Unable to obtain.
8. Bridges, Robert. "Notes." Society for Pure English:
Tract No. 5. Oxford: The Clarendon Press, 1921.
9. Bridges, Robert. "Preface." In The Historic Names of
the Streets and Lanes of Oxford, by H. E. Salter.
Oxford: The Clarendon Press, 1921, pp. 3-6.
Unable to obtain.

1922

1. Bridges, Robert, et al. "The American Invitation."
Society for Pure English: Tract No. 11. Oxford: The
Clarendon Press, 1922, pp. 21-22.
Text of the letter in reply to the American invitation to visit the United States.
2. Bridges, Robert. "Humdrum and Harum Scarum: A Lecture
on Free Verse." The London Mercury, 216 (1922),
647-58.
3. Bridges, Robert. "In or On a Ship." Society for Pure

English: Tract No. 9. Oxford: The Clarendon Press,
1922, pp. 23-24.

4. [Bridges, Robert, ed.] John Keats: Odes, Sonnets and Lyrics. Portland, ME: Thomas Bird Mosher, 1922.

A reprint of 1895.02.

5. B[ridges], R[obert]. "Note on 'The Poverty of English Accidence.'" Society for Pure English: Tract No. 9. Oxford: The Clarendon Press, 1922, pp. 20-22.

6. Bridges, Robert. "A Paper on Free Verse." The North American Review, 215 (1922), 647-58.

7. Bridges, Robert. "Report." Society for Pure English: Tract No. 10. Oxford: The Clarendon Press, 1922, pp. 3-8.

8. [Bridges, Robert.] "What is Pure French?" Society for Pure English: Tract No. 8. Oxford: The Clarendon Press, 1922.

1923

1. B[ridges], R[obert]. "Committee." Society for Pure English: Tract No. 15. Oxford: The Clarendon Press, 1923, p. 24.

2. Bridges, Robert. "Grammatical Inversions." Society for

- Pure English: Tract No. 13. Oxford: The Clarendon Press, 1923, pp. 29-33.
3. Bridges, Robert. Milton's Prosody. Rev. final ed. London: Oxford University Press, 1923. 119pp.
A reprint of 1921.06.
 4. Bridges, Robert, and Henry Bradley. "On the Terms Briton, British, Britisher." Society for Pure English: Tract No. 14. Oxford: The Clarendon Press, 1923, pp. 3-25.
 5. Bridges, Robert. "Pictorial, Picturesque, etc." Society for Pure English: Tract No. 15. Oxford: The Clarendon Press, 1923, pp. 3-24.
 6. Bridges, Robert. "Poetic Diction in English." The Forum, 69 (1923), 1536-43.
 7. Bridges, Robert. "Two Essays." The Forum, 69 (1923), 1649-51.

1924

1. Bridges, Robert, ed. The Chilswell Book of English Poetry. London: Longmans, Green and Co., 1924. 272pp.
2. B[ridges], R[obert]. "Erratum." Society for Pure English: Tract No. 16. Oxford: The Clarendon Press, 1924, pp. 38-39.

3. Bridges, Robert. "Grotesque." Society for Pure English: Tract No. 16. Oxford: The Clarendon Press, 1924, pp. 37-38.
4. Bridges, Robert. "Poetry in Schools." Society for Pure English: Tract No. 18. Oxford: The Clarendon Press, 1924, pp. 3-16.
5. B[ridges], R[obert]. "Report." Society for Pure English: Tract No. 18. Oxford: The Clarendon Press, 1924, p. 26.
6. B[ridges], R[obert]. "SPE: Expenditure and Income Account." Society for Pure English: Tract No. 17. Oxford: The Clarendon Press, 1924, p. 49.
7. Bridges, Robert. "Split Infinitive." Society for Pure English: Tract No. 16. Oxford: The Clarendon Press, 1924, pp. 36-37.
8. Bridges, Robert. "To the Donors of the Clavichord."
[Oxford: Privately Printed, 1924. 4pp.]

1925

1. Bridges, Robert. "Introduction." Society for Pure English: Tract No. 19. Oxford: The Clarendon Press, 1925, pp. 41-46.
2. Bridges, Robert. "Price of the Tracts." Society for

Pure English: Tract No. 22. Oxford: The Clarendon Press, 1925, pp. 64-65.

3. Bridges, Robert. "Report." Society for Pure English: Tract No. 19. Oxford: The Clarendon Press, 1925, pp. 41-46.
4. Bridges, Robert. "Reviews and Miscellaneous Notes." Society for Pure English: Tract No. 22. Oxford: The Clarendon Press, 1925, pp. 55-65.
5. Bridges, Robert. "The Society's Work." Society for Pure English: Tract No. 21. Oxford: The Clarendon Press, 1925. 17pp.

1926

1. Bridges, Robert, ed. The Chilswell Book of English Poetry. London: Longmans, Green and Co., 1926. 272pp.
A reprint of 1924.01.
2. Bridges, Robert. "Editorial." Society for Pure English: Tract No. 23. Oxford: The Clarendon Press, 1926, pp. 98-99.
3. Bridges, Robert. "English Handwriting." Society for Pure English: Tract No. 23. Oxford: The Clarendon Press, 1926, pp. 71-78.
4. Bridges, Robert. Henry Bradley: A Memoir. Oxford: The

Clarendon Press, 1926. 56pp.

5. Bridges, Robert. The Influence of the Audience. Garden City, NY: Doubleday, Page and Co., 1926. 23pp.

A reprint of 1907.03.

6. Bridges, Robert. "Note." In An Account of the Scapa Society, by Richardson Evans. London: Constable and Co., Ltd., 1926, pp. 281-82.

1927

1. Bridges, Robert. "English Handwriting." Society for Pure English: Tract No. 28. Oxford: The Clarendon Press, 1927, pp. 223-51.
2. Bridges, Robert. "General Remarks." Society for Pure English: Tract No. 28. Oxford: The Clarendon Press, 1927, pp. 224-34.
3. Bridges, Robert. "The Influence of the Audience." Vol. I of Collected Essays, Papers, etc. of Robert Bridges. 10 vols. London: Oxford University Press, 1927. 29pp.
4. B[ridges], R[obert]. "Introduction." Society for Pure English: Tract No. 26. Oxford: The Clarendon Press, 1927, pp. 175-80.
5. Bridges, Robert. "Introduction." Society for Pure

English: Tract No. 28. Oxford: The Clarendon Press, 1927, pp. 223-24.

1928

1. Bridges, Robert. "Broadcast English." Letter in The Times, 6 Jan. 1928, p. 13.

A letter from Bridges in response to criticism of SPE suggestions for proper pronunciation of certain words by broadcasters.

2. Bridges, Robert. Collected Essays, Papers, etc. of Robert Bridges: Vol. 2. London: Oxford University Press, 1928. [39pp.]
3. Bridges, Robert. "An Explanation." Society for Pure English: Tract No. 30. Oxford: The Clarendon Press, 1928, pp. 308-09.
4. Bridges, Robert. "Introduction." In A Selection from the Letters of Sir Walter Raleigh, 1880-1922. Ed. Lady Raleigh. London: Methuen and Co., [1928,] pp. xix-xxi.
5. Bridges, Robert. "A Memoir." In The Collected Papers of Henry Bradley. Oxford: The Clarendon Press, 1928, pp. 1-56.

A reprint of 1926.04.

6. Bridges, Robert. "Pronunciation of Clothes, etc." Society for Pure English: Tract No. 30. Oxford: The Clarendon Press, 1928, pp. 305-08.
7. [Bridges, Robert.] "Words from the French, -e, -ee." Society for Pure English: Tract No. 30. Oxford: The Clarendon Press, 1928, pp. 298-105.

Written under the pseudonym "Matthew Barnes."

1929

1. Bridges, Robert. "An Aerodome Near Oxford." Letter in The Times, 5 Nov. 1929, p. 17.

A letter from Bridges protesting the building of an airport near Oxford.

2. Bridges, Robert. "The B.B.C.'s Recommendations for Pronouncing Doubtful Words." Society for Pure English: Tract No. 32. Oxford: The Clarendon Press, 1929. 32pp.
3. Bridges, Robert. Collected Essays, Papers, etc. of Robert Bridges: Vol. 3. London: Oxford University Press, 1929. [101pp.]
4. Bridges, Robert. "A National Theatre." Letter in The Times, 26 Nov. 1929, p. 13.

A letter from Bridges to Sir Israel Gallancz supporting the establishment of a national theatre.

5. Bridges, Robert. Poetry. Cambridge: Cambridge University Press, 1929. 27pp.

Printed version of Bridges' poetry lecture on the B.B.C.

6. Bridges, Robert. "Poetry." The Listener, 1 (1929), 269-70, 296-97.

Edited reprint of Bridges' radio lecture. See 1929.05.

1930

1. Bridges, Robert. Collected Essays, Papers, etc. of Robert Bridges: Vol. 4. London: Oxford University Press, 1930. [27pp.]
2. Bridges, Robert, and Charles Williams, eds. Poems of Gerard Manley Hopkins. 2nd ed. London: Oxford University Press, 1930. 137pp.

Adds poems which were not published in 1918.02.

3. Bridges, Robert. "Preface to Notes." In Poems of Gerard Manley Hopkins. 2nd ed. London: Oxford University Press, 1930.

A reprint of 1918.03.

1931

1. Bridges, Robert. Collected Essays, Papers, etc. of

Robert Bridges: Vol. 5. London: Oxford University Press, 1931. [42pp.]

2. Bridges, Robert. Letter in The Message of One of England's Greatest Poets to a Printer. Ed. George W. Jones. London: The Sign of the Dolphin, [1931], n.p.

A letter from Bridges to George W. Jones on printing The Testament of Beauty.

3. Bridges, Robert. Milton's Prosody. London and Oxford: Oxford University Press, 1931. 119pp.

A reprint of 1921.06.

1932

1. Bridges, Robert. Collected Essays, Papers, etc. of Robert Bridges: Vol. 6. London: Oxford University Press, 1932. [36pp.]
2. Bridges, Robert. Collected Essays, Papers, etc. of Robert Bridges: Vol. 7. London: Oxford University Press, 1932.
3. Bridges, Robert. Three Friends. London: Oxford University Press, 1932. 243pp.

Collects and reprints 1909.03, 1911.03, and 1926.04.

1933

1. Bridges, Robert. "Poetic Diction in English." In English Critical Essays: Twentieth Century. Ed. Phyllis M. Jones. London: Oxford University Press, 1933, pp. 1-10.

A reprint of 1923.06.

1934

1. Bridges, Robert. Collected Essays, Papers, etc. of Robert Bridges: Vol. 8. London: Oxford University Press, 1934.

1936

1. Bridges, Robert. Collected Essays, Papers, etc. of Robert Bridges: Vol. 9. London: Oxford University Press, 1936.
2. Bridges, Robert. Collected Essays, Papers, etc. of Robert Bridges: Vol. 10. London: Oxford University Press, 1936.

1938

1. Bridges, Robert. Three Friends. London: Oxford University Press, 1938. 243pp.

1940

1. Bridges, Robert. Four Psalms Pointed in Speech-Rhythm by Robert Bridges in 1918. London: Oxford University Press, 1940.

Unable to obtain.

2. Bridges, Robert. On Hearing of the Death of Theodore Watts-Dunton. Winchester: E. H. Blakeney, 1940.

Unable to obtain.

1947

1. Bridges, Robert. Four Collects. Ed. Stanford Dingley. London: The Mill House Press, 1947. 5pp.

Four prayers by Bridges.

1955

1. Bridges, Robert. Prose in Robert Bridges: Poetry and Prose. Ed. John Sparrow. Oxford: The Clarendon Press, 1955, pp. 104-57.

Selections from Bridges' major prose works, including excerpts from essays on Dolben, Dixon, Keats, Emily Bronte, Poetry, and Poetic Diction.

1956

1. Bridges, Robert, and Charles Williams, eds. Poems of

Gerard Manley Hopkins. 3rd ed. London: Oxford University Press, 1956.

1957

1. Bridges, Robert. Letters in XXI Letters: A Correspondence Between Robert Bridges and R. C. Trevelyan on "New Verse" and "The Testament of Beauty." Ed. Stanford Dingley. London: The Mill House Press, 1957.
27pp.

Unable to obtain.

Chapter III
Reviews, Criticism, and Anthologies

1874

1. Lang, Andrew. Rev. of Poems, [by Robert Bridges]. The Academy, 5 (1874), 53-54.

In this volume "a music long silent is revived." The lyrics are "'plain, and dally with the innocence of love;' they show at once true feeling and reticence." The sonnets and rondeaus are technically good but are less satisfactory. These charming verses have a novel and simple artistic aim.

1876

1. The Spectator, 59 (1876), 421.

Unable to obtain.

1879

1. Rev. of Poems, by the Author of the Growth of Love [Robert Bridges]. The Academy, 15 (1879), 299.

The author has not "fully digested his own powers"; although there are some blemishes, there is hardly one of

these poems "which is not remarkable for metre, language, or thought, and generally for all combined."

1881

1. [Bridges, Robert.] Poem in The Garland of Rachel.

Oxford: H[enry] Daniel Press, 1881, pp. 25-27.

Contains "Press thy hands and crow."

2. Rev. of Poems, Third Series, [by Robert Bridges]. The Academy, 19 (1881), 352.

The author should publish his work in a more convenient and accessible form because such superior poetry ought to be readily available and the author known. The poems in new prosody are annoying and seem to be reducible to the older forms.

1884

1. Mackail, J. W. Rev. of Prometheus the Firegiver, by Robert Bridges. The Academy, 26 (1884), 334-35.

There is nothing closer to the Greek spirit in English literature since Milton. Bridges is a scholar who knows how to write blank verse and "dares to be natural." His verse is singularly free of echoes of modern poets. "This is the very touch of Virgil; and, when that is said, there is not further praise."

1885

1. Patmore, Coventry. "Mr. Robert Bridges's Eros and Psyche." Rev. of Eros and Psyche, by Robert Bridges. St. James's Gazette, 11 (1885), 7-8.

Bridges' version of Apuleius' myth "will probably be the standard transcript" for future writers because he "takes the story as it stands." The writing is equal, vigorous, astute, and controlled. "Mr. Bridges writes neither above nor below himself."

2. Patmore, Coventry. "Mr. Robert Bridges's Prometheus the Firegiver." Rev. of Prometheus the Firegiver, by Robert Bridges. St. James's Gazette, 10 (1885), 6-7.

Bridges is not generally popular because his work is too "perfect," that is, a perfection "which bears little or no sign of work." He treats the myth in a straightforward manner and never attempts to imbue it with secondary meaning; yet "multiple meanings unveil themselves in proportion to the deserts and capacity of the beholder." Prometheus, "like nature, is full of symbolism and innocent of conscious intention." No other English drama so closely approximates the Greek model.

3. Rev. of Prometheus the Firegiver, by Robert Bridges. The Athenaeum, 85 (1885), 115.

This has the usual finenesses and faults of an

English translation of Greek, but some of the metrical slips are unforgivable because so much attention has obviously been paid to the poem. The human characters lack emotion.

1889

1. Lang, Andrew. "II. Of Modern English Poetry." In Letters on Literature. London: Longmans, Green and Co., 1889, pp. 24-28.

After giving a brief publishing history of Bridges' work, Lang praises the poetry of Poems (1873) for "a certain austere and indifferent beauty of diction and a memory of the old English poets," and also lauds the blank verse of Prometheus and Nero I.

1890

1. Rev. of The Shorter Poems of Robert Bridges. The Saturday Review, 70 (1890), 484-85.

Bridges' best poems are the shorter poems; they have no unnecessary words, are not overburdened by thought, and are written in a clear style. The experiments in "New Prosody" are best ignored.

2. Watson, William. Rev. of The Shorter Poems of Robert Bridges. The Academy, 38 (1890), 496-97.

Here are "strong and passionate" lyrics and "tenderly fanciful nature-pieces." The "Elegy on a Lady" is the

pinnacle of Bridges' lyric achievement. He is at times too restrained and seems to have written these primarily for himself, not the public.

1891

1. Beeching, H[enry] C., Rev. "The Shorter Poems of Robert Bridges." Rev. of Shorter Poems, by Robert Bridges. Murray's Magazine, 10 (1891), 280-90.

Bridges is a metrical technician who shows no Victorian influence in his writing, a little Romantic influence, and a great many sixteenth century and Miltonic influences. "On a Dead Child" and "London Snow" are the best of the "new prosody." His poems show increasing musical skill, but his chief creative gift is dramatic.

2. Johnson, Lionel. "The Poems of Mr. Bridges: A Brief and General Consideration." The Century Guild Hobby Horse, 6 (1891), 148-60.

The duty of the poet is to revere past and present masters. Bridges' poetry is modeled on the masters but not slavishly so. Throughout his poetry "substance is congruous with form." The lyrics of Shorter Poems (1890) and The Growth of Love (1890) are meditative, gracious, and restrained, though at times too concise and compact. Bacchus, Eden, and Achilles best illustrate Bridges' metrical achievements. There is "limited charm" in Bridges'

poetry, a charm "too dainty for common use"; this is the hallmark of great poetry. The great poets are all contemporaries, and Bridges is "the most admirable in recent times."

3. Rev. of Achilles in Scyros, by Robert Bridges. The Spectator, 66 (1891), 382-83.

Unable to obtain.

4. Rev. of The Shorter Poems of Robert Bridges. The Athenaeum, 97 (1891), 239-40.

These poems show a "tendency . . . toward an Elizabethan quaintness, and the increase of a tendency toward translation-like versification." Some poems have no recognizable meter, and the elegies do not seem to be imbued with profound melancholy. "Mr. Bridges oftenest adopts the simplest and most natural forms of English verse."

1892

1. Bridges, Robert. Poem in Songs of Sundry Natures. Eds. William Byrd and G. E. P. Arkwright. London: James Parker and Co., 1892, pp. 19, 53-56.

Contains "November Drear." This poem results from Bridges being asked to write new words for an old song.

2. "The Poetry of To-Day--and To-Morrow." Rev. of The Shorter Poems of Robert Bridges. The Church Quarterly

Review, 35 (1892), 201-17.

Although not a poet of great force or originality, in taste, craftsmanship, delicacy of observation, and refinement of expression, Bridges is without living peer. He represents the best in the modern age's desire to look back. In him careful, conscious art has replaced spontaneous art. His ear for meter, however, is deficient.

3. Rev. of Achilles in Scyros, by Robert Bridges. The Bookman (London), 2 (1892), 183.

There is dramatic power evident in the conception of the characters of this play, but there is little action. Although the blank verse is "dignified and full-sounding," the meter does not always seem to fit English speech.

1893

1. Bailey, John C. "The Poems of Robert Bridges." Eclectic Magazine, 124 (1893), 446-56.

Bridges' poetry reflects a contemplative rural life; this rural withdrawal accounts for the weaknesses in his poetry. Achilles is a poor play but contains much good poetry. Bridges' insight into nature and his ability to interpret nature echoes Wordsworth, Keats, and Milton. Shorter Poems exhibit a freer rein of the imagination, and Bridges seems more in his element, but none of the poetry here is as fine as that found in Achilles. "What he chiefly

seems to need for the attainment of complete success is more life and flow and freedom, a more absolute surrender to the mood of inspiration."

2. Bailey, John C. "The Poems of Robert Bridges." Littell's Living Age, 199 (1893), 556-63.

See 1893.01.

3. Bailey, John C. "The Poems of Robert Bridges." Temple Bar, 99 (1893), 225-35.

See 1893.01.

4. Bridges, Robert. Poems in Robert Bridges and Contemporary Poets. Vol. VIII of The Poets and Poetry of the Century. Ed. Alfred Henry Miles. 10 vols. London: Hutchinson and Co., 1893, VIII, 114-22.

Includes "I have loved flowers that fade," "On a Dead Child," "I love all beauteous things," and excerpts from Eros and Psyche, Palicio, The Christian Captives, and Achilles in Scyros.

5. Lang, Andrew. "II. Of Modern English Poetry." In Letters on Literature. London: Longmans, Green and Co., 1893, pp. 20-24.

A reprint of 1889.01.

6. Warren, Thomas Herbert. "Robert Bridges." In Robert Bridges and Contemporary Poets. Vol. VIII of The Poets

and Poetry of the Century. Ed. Alfred Henry Miles. 10 vols. London: Hutchinson and Co., 1893, VIII, pp. 113-22.

A brief biography and publishing history of Bridges' work. Bridges' lyrics need no special discussion since they stand on their own merit. He is "no haphazard writer of occasional verse, but a careful and practised artist" who combines "grace and gravity." The Growth of Love is his "most remarkable work, reaching the highest height, the deepest depth in thought and in expression of all his writings."

1894

1. Binyon, Laurence. Rev. of Milton's Prosody, by Robert Bridges. The Academy, 46 (1894).

Unable to obtain.

2. Dowden, Edward. "The Poetry of Robert Bridges." The Fortnightly Review, 62 (1894), 44-60.

Bridges is "not a poet with a mission." "All he has to tell is that he loves beauty and loves love." He is a craftsman who "has published nothing that is not carefully considered, and wrought to such excellence as can be conferred on it by studious and delicate workmanship." There is nothing revolutionary in his metrical experiments; they are "little more than nicely calculated variations of stress."

Bridges' lyrics are "charged with fine and tender human sentiment," and his dramas reveal the strengths and weaknesses of his art.

3. Dowden, Edward. "The Poetry of Robert Bridges." Littell's Living Age, 202 (1894), 451-62.

A reprint of 1894.02.

4. Johnson, Lionel. "The Poems of Mr. Bridges." In The Growth of Love: A Poem in 76 Sonnets, by Robert Bridges. Portland, ME: Thomas B. Mosher, 1894, pp. xi-xxxvii.

A reprint of 1891.02.

5. P. "Old Friends and New Faces." Rev. of The Growth of Love, by Robert Bridges. Poet Lore, 6 (1894), 639-41.

These sonnets, which were written "in a realm of pure aspiration," celebrate the growing purification of the poet's love for eternal beauty and infuse the love of the past with the wisdom of the present. "The flaw of these sonnets is of the sort that proceeds from learned observation of metrical secrets."

6. Payne, William Morton. "Recent Books of Poetry." Rev. of The Humours of the Court, and Other Poems, by Robert Bridges. The Dial, 16 (1894), 83.

The play and poems are faintly Elizabethan in spirit and treatment.

7. Rev. of The Humours of the Court, and Other Poems, by Robert Bridges. The Spectator, 72 (1894), 237.

Unable to obtain.

8. Rev. of Milton's Prosody, by Robert Bridges. The Athenaeum, 103 (1894), 372-74.

Between the Pre-Raphaelite Brotherhood and the present, Bridges is pre-eminent in culture and artistic endowment; however, his terminology seems needlessly pedantic.

9. Rev. of Shorter Poems, Book V, by Robert Bridges. The Spectator, 72 (1894), 236-37.

Unable to obtain.

1895

1. Bridges, Robert. Poem in A Book of Christmas Verse. London: Methuen and Co., 1895, p. 159.

Contains "Winter was not unkind because uncouth."

2. Bridges, Robert. Poems in Lyra Sacra. London: Methuen and Co., 1895, pp. 317-22.

Seven poems by Bridges. Unable to obtain.

3. Bridges, Robert. Poems in A Victorian Anthology, 1837-1895. Ed. Edmund Clarence Stedman. Boston and New York: Houghton, Mifflin and Co.; Boston: The Riverside Press, 1895, pp. 437-40.

This anthology includes "Poore Withered Rose,"
 "I will not let thee go," "A Passer-By," "Awake, My Heart,"
 and "So sweet love seem'd."

4. Daniel, Henry. "Notes on the Bibliography of Robert Bridges." The Oxford Magazine, 13 (1894-1895), 446-47.

A bibliography of Bridges' published works, dating from 1873 to 1895. Also mentions the number of copies printed of those works printed by the Daniel Press.

5. Dowden, Edward. "Preface." "Robert Bridges." In New Studies in Literature. London: Kegan Paul, Trench, Trubner and Co., Ltd., 1895, pp. i-xi, 61-89.

A reprint of 1894.02. In a prefatory note to this volume, Dowden says his article on Bridges seeks "only to extend the circle of those who enjoy that poet's fine work." He calls this article "an aperçu rather than . . . an appreciation." The essay on Bridges adds a paragraph on Nero II.

6. M., A. "Eros & Psyche." Rev. of Eros and Psyche, by Robert Bridges. The Bookman (London), 7 (1895), 116

The work of a fastidious, "occasionally finnickish," craftsman, Eros and Psyche preserves the original and adds vivid new touches. Though perhaps a bit lacking in humanity, there is "not a fault anywhere against delicacy and grace."

7. "Mr. Bridges' Eros and Psyche." Rev. of Eros and Psyche,

by Robert Bridges. The Saturday Review, 79 (1895), 41-42.

Of the three modern renderings of this myth (Pater, Morris, and Bridges), Bridges' version is told most sparsely. His is more Hellenic and less modern, but it is flawed by the imposition of moral doctrine.

8. Yeats, William Butler. A Book of Irish Verse. London: Methuen and Co., Ltd., 1895. pp. 250-52.

In condemning Thomas Moore's loose and vague poetry, Yeats quotes Bridges' rendering of Gautier's translation of Moore's The Epicurean to illustrate the superiority of precise versification and concrete imagery.

1896

1. LeGallienne, Richard. Retrospective Reviews. 2 vols. London: The Bodley Head; New York: Dodd and Mead, 1896, II, 61-66.

A review of Shorter Poems, Book V. Bridges' poetry reflects a "dilettantism" which "can never make any general appeal." The "archaic and affected forms" in which his works appear are "outward expressions of the characteristics of his work." Great poets blend the temperaments of both the prophet and the artist, but Bridges seldom appeals to any sense other than the artistic. His love lyrics "breathe no passion."

2. Lewis, E. H. Rev. of Milton's Prosody, by Robert Bridges. The School Review, 4 (1896), 553-54.

Bridges brings the "ear of a poet" to the study of Milton's prosody and solves many questions for teachers. His theory of Miltonic elision clarifies many problems of pronunciation, "but there is danger that the theory involved may be made to account for too much." Bridges ignores the question of blank verse stanzas.

3. Rev. of Ode for the Bicentenary Commemoration of Henry Purcell, with Other Poems, by Robert Bridges. The Athenaeum, 108 (1896), 411-12.

This is a "mechanical structure" of "unexceptional sentiments" expressing a tame and prosaic argument. The poem is on a "crawling level" throughout. "We read without interest what has been written without impulse . . . and find a radical lack of vital heat throughout the entire composition."

4. Rev. of Ode for the Bicentenary Commemoration of Henry Purcell, with Other Poems, by Robert Bridges. The Spectator, 76 (1896), 635-36.

Unable to obtain.

5. Watson, H. B. Marriott. "Five Books of Verse." Rev. of Ode for the Bicentenary Commemoration of Henry Purcell, by Robert Bridges. The Bookman (London), 10 (1896), 84.

Bridges is a great poet whose talent is here wasted on a poetically unprofitable theme.

1897

1. Yeats, William Butler. "Mr. Robert Bridges." The Bookman (London), 12 (1897), 63-65.

The Return of Ulysses is "written . . . in what is practically the classic manner." It is "perfect after its kind" and has "admirable beauty" because the play's "classical gravity of speech subdues all passions into lyrical and meditative ecstasies." The climax is "not the climax of an excitement of nerves, but of that unearthly excitement which has wisdom for fruit." Bridges' slavish attention to the unities of time and place compels a logical rather than an instinctive procession of events.

1898

1. "Mr. Bridges's Poems." Rev. of Poetical Works of Robert Bridges, Vol. I. The Bookman (London), 15 (1898), 79-80.

Bridges "is not essentially a lyric poet" because his reticence inhibits the revelation of emotion. It is his refined art rather than a lack of emotion which chills his poetry. In Eros and Psyche form and plan are perfectly wedded to theme. Prometheus links an austere form with a didactic temper. Bridges "is more than an excellent

craftsman; though distant and discreet, he speaks to the heart as well as to the aesthetic senses."

2. "Mr. Robert Bridges." Rev. of Poetical Works of Robert Bridges, Vol. I. The Academy, 55 (1898), 467.

The strengths of Bridges' poetry are its directness and sparseness of imagery. Its weaknesses are excessive thoughtfulness, gravity, and choiceness of style. Precision of meter and vocabulary distinguish his style. He is less successful, however, in the ardent lyrical vein than in quieter lyrical moods.

3. "The Poetry of Robert Bridges." Rev. of Poetical Works of Robert Bridges. The Academy, 53 (1898), 155-56.

The critical silence around Bridges is surprising. He is a master of meter who stands aside from the turmoil of the world to write with a wide range of feeling about Nature and Love. This is "the poetry of a scholar and a recluse" who has perfect mastery of his medium. His lyrics are his best work.

4. Rev. of The Poetical Works of Robert Bridges. The Spectator, 81 (1898), 688-89.

Prometheus is "ingenious and beautiful rather than felt." One may read Eros and Psyche with extreme pleasure and never desire to reread it. The Growth of Love has beautiful poetry but no apparent connecting idea. "The

whole book suggests the temperament of one who thinks rather than acts, meditates rather than dreams; it shows great clearness of mind allied to a certain weakness of artistic purpose."

5. Yeats, William Butler. "The Autumn of the Flesh." The Dublin Daily Express, 3 Dec. 1898, Sect. 1, n.p., col. 2.

Bridges and the delicate rhythm of his poetry are a part of a growing tradition of subtle poetry which illuminates "the little inner world which alone seeks more than amusement in the arts."

1899

1. "A Poet of Content." Rev. of The Shorter Poems of Robert Bridges. The Academy, 56 (1899), 454-55.

Bridges' poetry is content; it does not speak in fashionable plaintive terms. He writes on popular subjects but remains unpopular because he is austere, classical, precise, and reticent.

2. Rev. of The Shorter Poems of Robert Bridges. The Spectator, 82 (1899), 888.

This is the poetry of "a man whose poetry is always accomplished and finely wrought"; yet it leaves the reader cold. Despite Bridges' mastery of poetic style, "we do not see in him any mastery of metre, still less any mastery of emotion."

3. Yeats, William Butler. "The Autumn of the Flesh." In Literary Ideals in Ireland. Ed. John Eglington, et al. London: T. Fisher Unwin, 1899, pp. 69-75.

A reprint of 1898.05.

4. Yeats, William Butler. "The Theatre." Beltaine, April 1899.

Unable to obtain.

5. Yeats, William Butler. "The Theatre." The Dome, April 1899.

Unable to obtain.

1900

1. Bridges, Robert. A Letter in Memoirs and Correspondences of Coventry Patmore. Ed. Basil Champneys. 2 vols. London: George Bell and Sons, 1900, II, 373-74.

A letter of thanks from Bridges to Patmore dated 30 October 1894.

2. Gosse, Edmund. "Mr. Bridges's Poems." The Independent, 52 (1900), 105-08.

Bridges' poetry "does not present aspects of magnitude"; its greatness lies in his mastery of meter and language. He is an "untiring experimentalist" whose isolation has encouraged a certain indifference to public reading taste. "He pushes restraints to the point of dryness."

Regardless, he is "one of the most original of recent English poets."

3. Gosse, Edmund. "Mr. Robert Bridges's Poems." Current Literature, 28 (1900), 36-37.

A condensed version of 1900.02.

4. Patmore, Coventry. Letters in Memoirs and Correspondence of Coventry Patmore. Ed. Basil Champneys. 2 vols. London: George Bell and Sons, 1900, II, 246-52.

Twelve letters from Patmore to Bridges, written during the period from May 2, 1884, to May 30, 1895, in which Patmore discusses the poems of Gerard Manley Hopkins, Bridges' work on Keats, and Prometheus.

1901

1. Bridges, Robert. Poem in Through Human Eyes, by A[lice] [Mary] Buckton. Oxford: The Daniel Press, 1901, pp. ix-xi.

Contains "Introductory."

2. Bridges, Robert. Poem in Through Human Eyes, by A[lice] [Mary] Buckton. London: Mathews, Elkins and Co., 1901, pp. ix-xi.

A reprint of 1901.01 with the addition of a new first line.

3. Symons, Arthur. "Robert Bridges." The Monthly Review, 4 (1901), 114-27.

Bridges' art contains nothing gratuitous; "everything exists for the sake of poetry." His poetry, "more than almost any in English, is art for art's sake." The lyrics reveal "equable sensitiveness to fine emotions." The dramas, however, exhibit only beauty of detail rather than structural beauty and therefore "remain, for the most part, interesting experiments, not achievements." The sonnets in The Growth of Love are technically beautiful but sterile, generalized, and trite. Nevertheless, "no one in our time has written verse more consciously and more learnedly." Bridges is "the wisest of living poets, as he is artistically the most faultless."

1902

1. [Bridges, Robert.] Poem in The Garland of Rachel. Portland, ME: Thomas Bird Mosher, 1902, pp. 25-27.
A reprint of 1881.01.
2. Bridges, Robert. Poem in A Volunteer Haversack. Edinburgh: Printed for the Brigade, 1902, p. 23.
Contains "Matres Dolorosae."
3. Clerke, A. M. Rev. of The Return of Ulysses, by Robert Bridges. The Edinburgh Review, 196 (1902), 85.

The play contains much fine speech, feeling, and conduct; however, it has no mass appeal and seems better suited to the closet.

4. MacDonell, A. "Another Ulysses." Rev. of Poetical Works of Robert Bridges, Vol. IV. The Bookman (London), 21 (1902), 209-10.

Compared to Stephen Phillips' Ulysses, Bridges' Return of Ulysses is more narrowly focused, more sober in manner, more barbaric in action, and less dramatic in exposition.

5. Rev. of Poetical Works of Robert Bridges, Vol. III. The Athenaeum, 119 (1902), 40.

Nero is the most dramatic of Bridges' plays. Achilles is too contrived. "He will live by his lyrics, not by his plays."

6. Rev. of Poetical Works of Robert Bridges, Vols. IV and V. The Athenaeum, 120 (1902), 646.

"Mr. Bridges is not a dramatist, but he writes plays which can be read with something like uneager absorption." Ulysses is fine poetry, but it is not drama. Palcio and The Humours of the Court have no substance, no human interest; and The Christian Captives depicts a remote, romantic life. Bridges can only achieve intensity in the lyric.

7. "Two Books on English Prosody." Rev. of Milton's Prosody, by Robert Bridges. The Nation, 74 (1902), 370-71.

Bridges' use of the word "fiction" to describe elision is not satisfactory, neither is his distinction between syllabic and stress verse, nor his ideas about natural stress rhythm. This is nevertheless a thorough and sympathetic study of Milton's verse, with a keen insight and appreciation for delicate feelings and shades in Milton's poetry.

1903

1. Bridges, Robert. Poems in Lyra Sacra. London: Methuen and Co., 1903, pp. 358-63.

Six poems by Bridges. Unable to obtain.

2. Gilde, Alfred. "Die dramatische Behandlung der Ruckkehr des Odysseus bei Nicholas Rowe, Robert Bridges und Stephen Phillips." Diss. Konigsberg 1903

Unable to obtain.

3. "Quantity and Accent: Mr. Robert Bridges's New Poem." Rev. of Now in Wintry Delights, by Robert Bridges. The Times Literary Supplement, 10 April 1903, pp. 109-10.

This brief survey of man's place in the universe "reads somewhat as though Horace had been reading 'de Rerum Natura' and had written to tell Maecenas his impressions." The prosody, which is the quantitative hexameters of

classical poetry, will assist in the improved pronunciation of English.

4. Yeats, William Butler. "The Autumn of the Body." In Ideas of Good and Evil. London: A. H. Bullen; New York: The Macmillan Co., 1903, p. 299.
A reprint of 1898.05.

5. Yeats, William Butler. "The Return of Ulysses." In Ideas of Good and Evil. London: A. H. Bullen; New York: The Macmillan Co., 1903, pp. 312-19.
A reprint of 1897.01.

1904

1. Bridges, Robert. Poem in the Program of the Reception at Queen's Hall, London, 16 May 1904.
A sonnet for the occasion on the inside of the front cover. Unable to obtain.
2. Bridges, Robert. Poem in Wayfarer's Love. Westminster: Achibald, Constable and Co., Ltd., 1904, p. 66.
Contains "The Portrait of a Grandfather."
3. Symons, Arthur. "Robert Bridges." In Studies in Prose and Verse. London: J. M. Dent and Co., 1904, pp. 207-23.
A reprint of 1901.03.

1905

1. "Mr. Robert Bridges's 'Demeter.'" Rev. of Demeter, by Robert Bridges. The Athenaeum, 126 (1905), 6.

Demeter is full of "graceful thought and sober meditation," and written in simple, easy, adequate blank verse. Like all of Bridges' dramas, this one lacks vital heat. Bridges' lyrics are his best work, while his metrical experiments are more unfortunate.

2. "Mr. Robert Bridges's 'Demeter.'" Rev. of Demeter, by Robert Bridges. Littell's Living Age, 246 (1905), 506-08.

See 1905.01.

1906

1. Bridges, Robert. Poems in Robert Bridges and Contemporary Poets. Vol. VII of The Poets and Poetry of the Nineteenth Century. Ed. Alfred Henry Miles. 12 vols. London: George Routledge and Sons, Ltd., 1906, VII, 113-24.

Essentially a reprint of 1893.04 which adds "Nightingales" and excerpts from the English hexameters and Demeter.

2. Roberts, J. Slingsby. "Nero in Modern Drama." The Fortnightly Review, 85 (1906), 92-95.

Bridges' Nero is generally lifeless but has good dialogue. There is much that is modern in the self-analyzing psychology of the protagonist.

3. Warren, Thomas Herbert. "Robert Bridges." In Robert Bridges and Contemporary Poets. Vol. VII of The Poets and Poetry of the Nineteenth Century. Ed. Alfred Henry Miles. 12 vols. London: George Routledge and Sons, Ltd., 1906, VII, 113-24.

An updated reprint of the 1892-1897 edition.

Warren notes the publication of the fifth book of Shorter Poems and Demeter, and comments on W. J. Stone's influence on Bridges' Latin verse.

1907

1. Omond, T. S. "New Prosody." In English Metrists: 18th and 19th Centuries. London: Oxford University Press, 1907, pp. 201-07.

The "laws" that Bridges adduces in Milton's Prosody "are sometimes too absolute." His insistence that verse stresses be constant is questionable. Bridges' verse as well as his prose "must be taken into account in dealing with English prosody."

1908

1. Saintsbury, George. "Milton." In From Shakespeare to

Crabb. Vol. II of A History of English Prosody. 3 vols. London: Macmillan and Co., Ltd., 1908, II, 257-59.

Bridges is "the most important and the most thoroughgoing" of the recent students of Milton's prosody; however, his theory is inadequate.

1910

1. Bridges, Robert. Poems in In Praise of Gardens. Ed. Temple Scott. New York: Baker and Taylor Co., 1910, pp. 134-36.

This anthology includes "The Garden in September" and "The pinks along my garden walks."

2. Muhlbach, E. "Die Englische Nero Dramen des XVII Jahrhunderts insonderheit Lees Nero." Diss. Leipzig 1910.

Unable to obtain.

3. Saintsbury, George. "The Later English Hexameter." In From Blake to Swinburne. Vol. III of A History of English Prosody. 3 vols. London: Macmillan and Co., Ltd., 1910, III, 434-36.

Although the modern revival of classical verses is due in large measure to the "ingenious audacity" of Robert Bridges, his experiments with classical hexameters are unsatisfactory.

1912

1. Abercrombie, Lascelles. "Poetical Works of Robert Bridges." The Manchester Guardian, no. 20682, 19 Nov. 1912, p. 7.

Unable to obtain.

2. Figgis, Darrell. "Mr. Robert Bridges." In Studies and Appreciations. London: J. M. Dent and Sons, Ltd., 1912, pp. 155-68.

Art is ritual and ritual is disguised ecstasy, but Bridges has managed to "purge" all ecstasy from his art. "One has to search for his moments of inspiration among his lyrics, for they are not many." This same lack of emotion affects his dramas. "Mr. Bridges is too contemplative and meditative for those explosive emotions that go to make great drama." His mood is "best adapted to dramas conceived in the Greek manner." Demeter, his best drama, is "the loveliest treatment in English of the loveliest legend of the Greeks."

3. Newbolt, Henry. "Six Living Poets." The Poetry Review, 12 (1912), 154-56.

Bridges is classical in every sense, but he is also very English and very modern. He penetrates deeply into such moods as joy, sorrow, and love. His poetry is vital and personal, not cool and objective.

4. Rev. of The Poetical Works of Robert Bridges. The Bookman (London), 43 (1912), 24.

Bridges has never had a large following owing to his classical form and diction. His verses are delicate and are characterized by their exquisite restraint of emotional intensity. The Growth of Love ranks among the greatest modern poems. Includes a portrait.

1913

1. Abercrombie, Lascelles. "Robert Bridges." Poetry and Drama, 1 (1913), 313-18.

Bridges "is the greatest of living poets"; "his work belongs to the canon of great English poetry"; therefore, his ascension to the laureateship is "the only tolerable appointment." The inaccessible and expensive nature of his works has caused him to be little known. His long poems are as important as his lyrics; both have profoundly moving passions but not the exhilaration of new insight or discovery. His dramas are generally closet dramas.

2. Bailey, John. "The Poetry of Robert Bridges." Rev. of Poetical Works of Robert Bridges, Excluding the Eight Dramas and Poetical Works of Robert Bridges, 6 vols. The Quarterly Review, 219 (1913), 231-55.

Bridges' plays, masques, and metrical experiments are important only insofar as they shed light on his lyrics,

which are what his fame will ultimately rest on. Though Bridges is only a minor poet, the lyrics are of an invariably fine quality and blend "philosophy and fact." A superb poet of nature and landscape, only Tennyson "can compare with him in his knowledge of the scientific movement of his day."

"In Mr. Bridges the scholar, the artist, the thinker, contend on less unequal terms with the poet." He should be the next poet laureate.

3. Bailey, John. "The Poetry of Robert Bridges." Littell's Living Age, 218 (1913), 515-29.

A reprint of 1913.02.

4. Braithwaite, William Stanley. "The Lyrical Poetry of the New Laureate." The Forum, 50 (1913), 877-90.

Bridges should have been made laureate in 1910; his appointment in 1913 is overdue. Although there is nothing in his style that is strikingly original, he is within the best tradition of English poetry. His art is highly self-conscious and restrained in emotion. Some of his lyrics, the best of which are about nature, are without peer in English poetry. The Growth of Love ranks second only to Bridges' lyrics and is comparable to the great sonnet sequences of the nineteenth century.

5. "Bridges Third on List of Poets." The New York Times, 3 Aug. 1913, Sect. 3, p. 4, col. 2.

Bridges finished third behind Kipling and Watson in a contest sponsored by the Journal of Education to determine the greatest living English poet.

6. Bronner, Milton. "Robert Bridges as Lyricist." The Bookman (New York), 38 (1913-1914), 42-45.

Bridges is a supreme individualist whose timeless lyrics are indifferent to modern problems and questionings. His poetry is marked by exquisite simplicity, tender beauty, and unforced music, but it also lacks emotion. Bridges will never be generally popular because he is too detached from the modern world.

7. "Decaying English Pronunciation." The Literary Digest, 47 (1913), 174.

Excerpts from The Times Literary Supplement review of Bridges' "On the Present State of English Pronunciation."

8. De La Mare, Walter. "The Poetry of Robert Bridges." Rev. of The Poetical Works of Robert Bridges, Excluding the Eight Dramas. The Saturday Westminster Gazette, 30 Aug. 1913.

Unable to obtain. See Chapter III, 1953.03.

9. "Dr. Robert Bridges New Poet Laureate." The New York Times, 17 July 1913, p. 3., col. 3.

Bridges has a cold, formal style, which exhibits

purity, delicacy, and precision of expression. He has the courage of his opinions. His primary interest in English prosody is with natural speech rhythms and stress. Excerpts from "Elegy" and Demeter.

10. "England's Content with Her Laureate." The Literary Digest, 47 (1913), 286-87.

Excerpts from British papers regarding Bridges' appointment to the laureateship.

11. Hewlett, Maurice. "To the Poet Laureate." Current Opinion, 55 (1913), 200.

A poem to Bridges.

12. Hewlett, Maurice. "To the Poet Laureate." The Westminster Gazette (1913).

Unable to obtain. Same as 1913.11.

13. "Hymns of the Poet Laureate." The Literary Digest, 47 (1913), 529-30.

Excerpts of an article praising Bridges' skill as a hymn writer.

14. "Interesting But a Disappointment." The New York Times, 25 Dec. 1913, p. 8, col. 5.

Bridges' "queer Christmas poem" has more than a little interest, but why should he waste time producing relics of the past?

15. Kilmer, Joyce. "Robert Bridges, England's New Poet Laureate." The New York Times, 20 July 1913, Sect. 5, p. 10, col. 1.

Bridges' devotion to abstruse technical matters has narrowed his appeal. His study of music is reflected in verse that exhibits a "calm rapture." "The Laureateship could go to no poet more devoted to his art." Quotes extensively from Symons' essay. See 1901.03.

16. "Kipling's Popularity." The New York Times, 10 Aug. 1913, Sect. 2, p. 2, col. 8.

The criticism in the English press of Bridges' appointment to the laureateship reveals the immense popularity of Rudyard Kipling.

17. "The Laureate and His Work." The Independent, 75 (1913), 259-60.

Summarizes Bridges' life and his major works. Includes "Millicent," "The Iron Ship," "Elegy: to H. E. W.," and "The Woodchopper."

18. "Laureate's Bays." Poetry and Drama, 1 (1913), 270.

Bridges "is a true representative of poetry, of beauty as revealed in poetry." His appointment to the laureateship is entirely non-political and brings honor to the office, but since officialdom and poetry are incompatible, he is not likely to write ceremonial odes or

official verse.

19. "Laureate's First Poem for the King." The New York Times, 24 Dec. 1913, p. 4, col. 4.

Bridges has revived the ancient custom of presenting the monarch with a poem on the occasion of a religious holiday. Reprints "Christmas Eve, 1913."

20. M., B. "Poet Laureate's Verse." Letter in The New York Times, 23 July 1913, p. 6, col. 5.

Cites "I have loved flowers that fade" as "the most significant of all [the verses] contained in [Poetical Works]."

21. "The New Laureate." The Literary Digest, 47 (1913), 174-75.

Excerpts from American papers regarding Bridges' appointment to the laureateship.

22. "The New Laureate." The Nation, 97 (1913), 73-74.

Bridges is deeply rooted in the great tradition of English poetry and possesses genuine poetic feelings. His dramas are weak, but his lyrics are truly great. He is not likely to celebrate patriotic occasions.

23. "The New Laureate." The New York Evening Post, 1913.

A reprint of 1913.22. Unable to obtain.

24. "The New Poet Laureate." The Educational Review (London), 46 (1913), 322-24.

Bridges' artistic passion for Beauty is a pure motive which places him above politics, party, and patriotism. "The honor paid to Mr. Bridges is an honor paid to poetry."

25. "News Notes." The Bookman (London), 44 (1913), 187.

Bridges is a scholarly poet whose poetry is marked by dignity, beauty, and technical finish. Although his verse is sometimes "lacking in fire and emotion," his poetry will restore distinction to the laureateship.

26. "Notes and Gleanings." The New York Times, 21 Dec. 1913, Sect. 3, p. 4, col. 1.

The current edition of the Simplified Spelling Bulletin contains examples of Bridges' recommendations for simplified spelling.

27. Osborn, E. B. "The Art of Robert Bridges." The Morning Post, 1 Aug. 1913.

Unable to obtain.

28. "An Oxford Poet." Rev. of Poetical Works of Robert Bridges. The Nation, 96 (1913), 83-84.

Bridges lacks intellectual and self-critical powers, but his refinement, sense of beauty, sincerity, and modesty of self-confession serve him well. The poems in

classical prosody are failures. The "dreamy languor" of some of his poetry associates him with the romance of Oxford.

29. "The Poet Laureate." The New York Times, 18 July 1913, p. 8, col. 4.

Although he writes "fine and thoughtful verse," Bridges is an obscure gentleman whose appointment is a compromise that relieves the government of having to choose from among better and more popular poets.

30. "The Poetical Works of the New Poet Laureate." Rev. of Poetical Works of Robert Bridges, Excluding the Eight Dramas. The Contemporary Review, 104 (1913), 284-86.

Bridges' appointment is literary, not political or social. Influenced by Milton, Spenser, Shelley, and Keats, he is "a poet's poet." His poetry combines strength with "deep philosophic and spiritual force."

31. "The Poetry of Robert Bridges." The Literary Digest, 47 (1913), 185-88.

Bridges is a thoroughgoing artist who has never catered to public opinion. He writes more sympathetically of love and death than of love and life. Includes "A Passer-By," "Elegy," "Matres Dolorosae," "Peace Ode," "When Death to either shall come," and "I have loved flowers that fade."

32. "To Restore 'Pure English.'" The New York Times, 7 Dec.

1913, Sect. 8, p. 3, col. 4.

Bridges announces the formation of the Society for Pure English.

33. "Robert Bridges." The Outlook, 104 (1913), 594-95.

Bridges should be made laureate because he possesses the art and imagination of a true poet, although he lacks the passion and range of great poets. His appointment "would once more identify an ancient office with high standards and distinguished achievement." Reprints "A Passer-By."

34. "Robert Bridges at 70 Still has the Enthusiasm of 20."

The New York Times, 26 Oct. 1913, Sect. 7, p. 5, col. 1.

Bridges escorted the interviewer on a lively and spirited tour of Oxford and related anecdotes of his undergraduate days there. Although annoyed by the publicity and attention that goes with his new position, he hopes to restore to the laureateship much of its "lost dignity and power."

35. "Robert Bridges' Literary Alphabet." The Independent, 76 (1913), 131.

Summarizes Bridges' views on modifying the spelling and printing of English and prints an example of the sorts of changes he desires. Includes a portrait.

36. "Robert Bridges, Poet Laureate." The Dial, 55 (1913), 69-71.

Bridges is an admirable choice for the laureateship. "No English poet now living carries on the great tradition of English song . . . with a finer sense of the poet's mission . . . than does this modest man of science and accomplished classical scholar."

37. Taylor, Edward Robeson. Letter in The Nation, 97 (1913), 141-42.

Bridges needs no apologies to wear the laurels of the laureate; he is above being damned with faint praise. Irrational modern prejudice against sonnets has damned The Growth of Love, whose sonnets share the form and substance of Shakespeare's sonnets.

38. "Topics of the Week." The New York Times, 3 Aug. 1913, Sect. 4, p. 420, col. 2.

Mentions the lukewarm approval The Times (London) gave Bridges' appointment to the laureateship.

39. "The Two Supreme Notes on Robert Bridges' Genius." Current Opinion, 55 (1913), 198-200.

Excerpts from several articles on Bridges. The two great themes in Bridges' work are Love and Religion. Includes a portrait.

40. Warren, Thomas Herbert. Robert Bridges, Poet Laureate.
Oxford: The Clarendon Press, 1913. 39pp.

Warren calls Bridges "a laureate, in the true English line of English poetry, of Chaucer and Spenser, of Milton and Gray, of Wordsworth and Tennyson." He emphasizes the autobiographical nature of Bridges' poetry, with its echoes of his childhood at Walmer; school days at Eton and Oxford; travels to Egypt, Italy, and Greece; athletic endeavors; and experiences at St. Bartholomew's and the Children's Hospital. Bridges' prose works, especially his critical studies, "should be remembered by anyone who wishes to study his poetry with thoroughness, and to understand his art and its development completely."

1914

1. "Bridges Praises Burns." The New York Times, 24 Jan. 1914, p. 3, col. 2.

Reprints Bridges' poem on Burns, which he wrote for the Greencock Burns Club.

2. Douglass, E. J. "The Poet Laureate's 'Effusions.'" Letter in The New York Times, 17 Aug. 1914, p. 6, col. 5.

"Ye careless, awake!" is a regrettable effusion.

3. Gray, William Forbes. "Alfred Austin." In The Poets

Laureate of England: Their History and Their Odes.

London: Sir Isaac Pitman and Sons, Ltd., 1914, p. 287.

Mentions Bridges' accession to the laureateship and quotes "Christmas Eve," his first official poem.

4. Groom, Bernard. "Contemporary Literature." In A Literary History of England. London: Longmans, Green and Co., 1914, p. 365.

Bridges is a poet of "flawless taste" whose "verbal music," descriptive phrases, and simple language appeal to deep and subtle emotions. He is a poet of "Beauty and Joy" who is devoted "to the highest ideals of his art."

5. "The Laureate's Christmas Song." The Outlook, 106 (1914), 5-6.

Bridges' poems show careful workmanship, a classical spirit, and a distinctly individual voice, one that "is entirely free from the commonplaces of his predecessor." Excerpts verses from "Christmas Eve."

6. "The Laureate's New Effort." The Literary Digest, 48 (1914), 20.

Excerpts from papers expressing doubts about the efforts of Bridges and the Society for Pure English to reform English pronunciation.

7. "Poet Laureate Sings." The New York Times, 26 March

1914, p. 4, col. 4.

An eight-line excerpt from Narcissus.

8. "Poet Laureate's Call." The New York Times, 9 Aug. 1914, Sect. 2, p. 3, col. 5.

Reprints "Thou careless, awake!" from The Times (London).

9. "The Poets and Peace." The New York Times, 10 Aug. 1914, p. 6, col. 2.

Bridges' poem "Ye careless, awake!" is doggerel.

10. "Robert Bridges." Review of Poetical Works of Robert Bridges, Excluding the Eight Dramas. The New York Times, 22 Feb. 1914, Sect. 6, p. 84, col. 1.

Here are the works of a writer "whom every intelligent reader should know." These poems are neither coldly classical nor didactic. Bridges shows us that pleasure comes when we simply open our hearts to the beauty of the world and life.

11. Young, Francis E. Brett. Robert Bridges: A Critical Study. London: Martin Secker, 1914. 215pp.

The expression of beauty is the aim of the art of Robert Bridges. However, Bridges is unwilling to involve himself in "the complex and the intense" and is therefore not to be ranked with the greatest poets in our language. His art is in the tradition of the great Romantics. "There

is that in his work which has not been heard in English poetry since Shelley died--the note of joy." Like Keats, Bridges loves the principle of beauty in all things, as is manifested in The Growth of Love; but it is not the sensual love of Keats. Rather it is "more nearly love according to the Book of Common Prayer." The Shorter Poems contains "the flower of Bridges' work" and "the finest product of English genius." Young praises the poems for their simplicity, sincerity, graceful diction, charm, and skillful use of stress-prosody. "The whole of Bridges' achievement in stress-prosody is to enforce the idea of regularity in line-length while avoiding suggestion of a recurrent bar-beat." Bridges' dramas have been overpraised, and the later poems are "inconsiderable."

1915

1. Bridges, Robert. Poems in The Country Life Anthology of Verse. London: Country Life and George Newnes, Ltd.; New York: Charles Scribner's Sons, 1915, pp. 51-52.

Contains "An Invitation" and "Spring's Children."

2. Davis, Cora. "Robert Bridges' Narcissus." The Forum, 53 (1915), 386-92.

Bridges' Narcissus is the product of a scholar who maintains the old traditions. It shows the influences of Shakespeare, Milton, Ovid, Platonism, and Pantheism.

3. Gray, William Forbes. "Alfred Austin." In The Poets Laureate of England: Their History and Their Odes. New York: E. P. Dutton and Co., 1915, p. 287.

A reprint of 1914.03.

4. Kellett, E. E. "The Poems of Robert Bridges." The London Quarterly Review, 124 (1915), 232-48.

Unable to obtain.

5. Miles, Louis Wardlaw. "The Poetry of Robert Bridges." The Sewanee Review, 23 (1915), 129-39.

Bridges' aristocratic temper will prevent him from being widely popular. He is a classical poet with a weakness in creative power and personal expression. Prometheus and Demeter are pedestrian classicism. Eros and Psyche reveals a poet of form and substance. The Growth of Love is a series of more or less connected personal experiences with no discernible progression. Bridges' fame will rest on Shorter Poems. His reticent treatment of love, philosophy, and religion lead to the erroneous charge that he has no passion or emotion in his verse. He is not a good choice for laureate because his occasional verse is broad, abstract, and platitudinous.

6. Noguchi, Yone. "Robert Bridges: A Japanese Impression of the Poet Laureate." The Nation, 101 (1915), 465-66.

Recounts an overnight visit and afternoon stroll

with Bridges.

7. Waugh, Arthur. "Some Movements in Victorian Poetry: The Example of Mr. Robert Bridges." In Reticence in Literature. New York: E. P. Dutton and Co., 1915, pp. 84-85.

Bridges' work exemplifies "the aristocracy of art."

"His work is at once simple and subtle, undemonstrative, and of glowing charm." In an age hostile to classical simplicity, he has sustained the classical spirit.

1916

1. "The Chivalry of the Sea." The New York Times, 28 Aug. 1916, p. 16, col. 3.

Reprints of "The Chivalry of the Sea," from The Times (London).

2. [De La Mare, Walter.] "The Spirit of Man." Rev. of The Spirit of Man, by Robert Bridges. The Times Literary Supplement, 3 Feb. 1916, pp. 49-50.

A reprint of 1916.08.

3. Freeman, John. "Robert Bridges." In The Moderns: Essays in Literary Criticism. London: Robert Scott, 1916, pp. 319-41.

While Bridges' poetry often resembles common speech, it exhibits a continual modification of rhythm, which is the distinguishing feature of all poetry. Bridges'

dramas "are full of human feeling, full of wise speech upon near and dear things; and . . . the natural free rhythm of unmistakable, spontaneous poetry." The sonnets of The Growth of Love show "little evidence of the 'growth of love'"; rather they show "love as the natural fulfillment of human life." Two main features of Bridges' work are his love of England and his love of Love. His poetry depicts the "essential joyousness of life," and "all his art is offered as tribute to ideal beauty."

4. "The Growth of Man's Soul Through the Ages." Rev. of The Spirit of Man, by Robert Bridges. The New York Times, 26 Mar. 1916, Sect. 7, p. 105, col. 1.

This anthology, which reveals Bridges' exquisite artistry, and his commitment to noble ideals and the highest principles of creative endeavor, teaches us that spirituality is the basis of human life. Bridges' harsh indictment of the Germans in the introduction, however, detracts from the Poet Laureate's reputation and undermines the larger purpose of the anthology.

5. Hearn, Lafcadio. "Robert Bridges." In Appreciations of Poetry. Ed. John Erskine. London: William Heinemann, 1916, pp. 385-402.

Bridges is "one of the greatest of the English minor poets of our time" and "one of the least known." He is relatively unknown because his poetry has "no philosophy,

no originality, no passion." "Eros" is the touchstone of Bridges' ideas. He is a supreme poet of childhood and women. He "ranks next to Rossetti as a love poet" and is comparable to Browning in his feelings for "the deeper and nobler qualities of love."

6. Martindale, C. C. "Anthologia Laureate." Rev. of The Spirit of Man, by Robert Bridges. Dublin Review, 158 (1916), 259-65.

Unable to obtain.

7. Rev. of The Spirit of Man, by Robert Bridges. Catholic World, 103 (1916), 394-95.

This anthology is "a symphony . . . of poetry" that strikes "a grand chord of moral and spiritual nobility."

8. Rev. of The Spirit of Man, by Robert Bridges. The Living Age, 289 (1916), 295-300.

This anthology reveals the mind of the writer; it shows "a serene solitude of the spirit, yet of a spirit not aloof from the hideous storm and terror of these days, but above it; not unmoved by it, but its master."

9. Rev. of The Spirit of Man, by Robert Bridges. The New Statesman, 6 (1916), 427-28.

Unable to obtain.

10. "A Sonnet to Kitchener." The New York Times, 13 June

1916, p. 11, col. 4.

Reprints Bridges' "Sonnet to Kitchener."

1917

1. "British Poet Laureate Acclaims U. S. in Verse." The New York Times, 1 May 1917, p. 13, col. 4.

Excerpts from "Brothers in blood! They who this wrong began."

2. Colum, Padriac. "Robert Bridges and Thomas Hardy." The New Republic, 12 (1917), 47-49.

Bridges, whose "thrilling lyricism" has widened the scope and variety of English literature, stands for half of English life: culture and court. Hardy represents the other half. Bridges traces the flow of the river, while Hardy examines the swirls.

3. Drinkwater, John. "Robert Bridges on Keats." Rev. of The Poetical Works of John Keats, ed. by Laurence Bin-yon, with introduction by Robert Bridges. The Bookman (London), 51 (1917), 175-76.

Bridges' remarks on Keats are those of a genius, but his imperfect understanding of Elizabethan genius is apparent when he criticizes Elizabethan influences on Keats.

4. "Laureate Writes Christmas Poem." The New York Times, 25 Dec. 1917, p. 2, col. 2.

Reprints "Christmas Eve, 1917" from The Times (London).

5. "At Least He was 'Sincere.'" The New York Times, 26 Dec. 1917, p. 8, col. 4.

The "clumsy dullness" of "Christmas Eve, 1917" surpasses the worst any poet laureate ever wrote, even Alfred Austin.

1918

1. Binyon, Laurence. "Robert Bridges and the Poetic Art." The Bookman (London), 54 (1918), 144-47.

Bridges expresses the human need for poetry. His poetry is redolent of fine, delicate emotions presented in elusively simple lyrics. Shorter Poems avoids Victorian moralizing. All modern poets owe a debt of liberation to Bridges, who should be seen as a "fruitful innovator," not as an old-fashioned conservative.

2. Binyon, Laurence. "Robert Bridges and the Poetic Art." The Living Age, 299 (1918), 155-60.

A reprint of 1918.01.

3. "Books for the Forces." The Times, 23 May 1918, p. 9.

Reports Bridges' speech at the Sheldonian Theatre urging the donation of books to hospitals for wounded soldiers.

4. "Books for Hospitals." The Times, 24 May 1918, p. 9.

The text of Bridges' speech at the Sheldonian Theatre.

5. "To President Wilson." The New York Times, 12 Sept. 1918, p. 10, col. 8.

Reprints "To President Wilson" from The Times (London).

6. Williams, Harold. "Poets of the Transition." In Modern English Writers. London: Sidgwick and Jackson, Ltd., 1918, pp. 29-31.

In content, thought, and imaginative power, Bridges' work does not claim a distinctive place. "He has never felt with sufficient intensity to be a great poet." His later work suffers from metrical experimentation and "laboured accentuation." Bridges' fame will rest on The Growth of Love and the five books of Shorter Poems.

1919

1. Bridges, Robert. Poem in Poems of the Great War. Ed. J. W. Cunliffe. New York: The Macmillan Co., 1919, p. 31.

The anthology contains "Lord Kitchener."

2. "Commons Jests on Silent Laureate." The New York Times, 3 Aug. 1919, Sect. 2, p. 1, col. 7.

Noting that Bridges had not produced any peace ode celebrating the end of the war, Horatio Bottomly, MP, suggested a cask of wine might inspire the Poet Laureate. When asked to comment on the incident, Bridges replied, "I don't care a damn."

3. "Criticism Seemingly Justified." The New York Times, 1 Aug. 1919, p. 10, col. 5.

The criticism of Bridges' lack of official verse seems justified. There is no excuse for him not to be writing more appropriate verse; it is his duty.

4. "Gerard Hopkins." Rev. of Poems of Gerard Manley Hopkins, by Robert Bridges. The Times Literary Supplement, 9 Jan. 1919, p. 19.

Bridges' notes to the poems are helpful; he is to be congratulated for giving Hopkins to the world.

5. "It's Easy to Shine as Laureates." The New York Times, 1 Aug. 1919, Sect. 3, p. 1, col. 7.

Bridges should not hesitate to write for fear of sounding inadequate. He is certainly a better poet than most of his predecessors, who were generally unexceptional.

6. "The Laureate's 'Damn.'" The Literary Digest, 62 (1919), 23 Aug. 1919, p. 23.

Excerpts reactions in several New York papers to

Bridges' "I don't care a damn" reply to reports of Parliament's pique at his poetic silence.

7. Newbolt, Henry. "Poetry and Rhythm." In A New Study of Poetry. New York: E. P. Dutton and Co., 1919, pp. 37-51 and passim.

Bridges' "Recollections in Solitude" exemplifies the elevating, transcendent power of poetry. It refines thought by intensifying emotion and fusing thought with sense. Bridges is the first poet to employ rhythm properly in stress prosody. He is correct in asserting the need for science and literature in education as a means of showing the relationship between disparate disciplines.

8. Williams, Harold. "Poets of the Transition." In Modern English Writers. London: Sidgwick and Jackson, Ltd.; New York: A. A. Knopf, 1919, pp. 29-31.

A reprint of 1918.06.

1920

1. "Ask Who Inspired Unknown's Burial." The New York Times, 10 Dec. 1920, p. 13, col. 3.

Horatio Bottomly, MP, asked Lloyd George to appoint a new Poet Laureate. George declined.

2. Bickley, Francis. "October." Rev. of October and Other Poems, by Robert Bridges. The Bookman (London), 58

(1920), 177-78.

The poems in this volume are disappointing to Bridges' admirers and the average readers who long for the grace and smoothness of Shorter Poems. The war poems are inadequate; he's not the equal of Laurence Binyon. Bridges is too prone to "mechanical optimism."

3. Bridges, Robert. Poems in Modern British Poetry. Ed. Louis Untermeyer. New York: Harcourt, Brace and Co., 1920, pp. 5-7.

This anthology includes "Winter Nightfall" and "Nightingales."

4. Gorman, Herbert. "Poets Who Recall Glowing Verse of the Nineties." Rev. of October and Other Poems, by Robert Bridges. The New York Times, 29 Aug. 1920, Sect. 3, p. 13, col. 1.

These poems by the greatest authority on meter and prosody in England form a coherent whole and show that Bridges is temperamentally suited to the laureateship. Although the verse "lacks fire" and Bridges himself seems more interested in form than substance, these poems are consistently elevated and genuinely inspired. Unfortunately, this volume of verse "does not bring anything particularly new to bear on Mr. Bridges's poetry."

5. "His Sorrow Should Be Gladness." The New York Times,

11 Dec. 1920, p. 12, col. 5.

"Of Dr. Bridges, the present laureate, it cannot be said, indeed, that anything he writes is likely either to give offense or to excite ridicule." Poets should write only when they feel moved. If Bridges feels unmoved, then it is just as well. Doggerel verse is thus avoided.

6. **Monro, Harold.** "A Glance Backward." In Some Contemporary Poets. London: Leonard Parsons, 1920, pp. 34-35.

Bridges is among the six most important living poets of the "older generation" and should be praised for the fact that he accepted the laureateship on his own terms and refused to write occasional and ceremonial verse. "He has restored much dignity to the office, besides adding a significance which it had not previously possessed."

7. **Perry, Bliss.** "Rhythm and Meter." In A Study of Poetry. New York: Houghton Mifflin Co., 1920, pp. 123, 170-71.

Cites Bridges as an example of a poet risking the total effect of a poetic passage upon a mere catalogue of euphonious proper names. Also quotes some of Bridges' quantitative hexameters to illustrate "non-English rhythm."

8. "The Poet Laureate's Apologia." The Times, 27 Oct. 1920, p. 13.

Bridges has had a rather sudden change of heart regarding his attitude toward Germany.

9. Rothenstein, William. "Robert Bridges." In Twenty-Four Portraits. New York: Harcourt, Brace and Co., 1920, n.p.

Bridges is "a distinguished master of his chosen style and a bold and fruitful innovator." His Shorter Poems "reached out to a novel and unsuspected range of music in English verse" and "opened the ears of a new generation." He is a master of English landscape poetry.

10. Squire, John C. "Robert Bridges's Lyrical Poems." The London Mercury, 1 (1920), 708-17.

Content is never subordinated to form in Bridges' lyrics; "words and music are always inseparable." His taste is "flawless"; "he knows the ways of lovers' hearts," and he is always "self-controlled and never shouts." He is partly ignored because his doctrines are common, not foreign. "A reader who went to him for knowledge of how to live would certainly not be led on the rocks."

11. Untermeyer, Louis. "Robert Bridges." In Modern British Poetry. New York: Harcourt, Brace and Co., 1920, p. 5.

Bridges' plays and poems "are classical in tone as well as treatment." Rhythm and subtle versification give his poetry "a firm delicacy and beauty of pattern."

1. Bridges, Robert. Poems in The Daniel Press: Memorials of C. H. O. Daniel. Ed. Falconer Madan. Oxford: The Daniel Press, 1921, pp. 93-94.

Excerpts from Verses Written for Mrs. Daniel.

2. Bridges, Robert. Poems in Modern British Poetry. Ed. Louis Untermeyer. New York: Harcourt, Brace and Co., 1921, pp. 5-7.

A reprint of 1920.03.

3. Bridges, Robert. Poem in the Program for the Opening of the Theatre of the Royal Academy of Dramatic Art, 27 May 1921.

Contains "England will keep her dearest jewel bright."

4. Broadus, Edmund Kemper. "Robert Bridges." In The Laureateship: A Study of the Office of Poet Laureate in England with Some Account of the Poets. Oxford: The Clarendon Press, 1921, pp. 207-18.

Bridges was the first poet laureate to have to write verses about the horrors of modern war. His "exotic measures" account for his general lack of popularity. He is not a slave to orthodox poetic utterances, especially those expected by the public at large. He is a poet laureate like no other, living in a time like no other.

5. Chaundy, Leslie, and Elizabeth Cox. Bibliographies of Modern Authors, No. 1: Robert Bridges. London: Chaundy and Co., 1921. 8pp.

A bibliography of Bridges' verse and prose publications from 1873 to 1921. "Papers [and poems] written for periodicals and not reprinted are not included." Bridges assisted in the compilation and revision of this bibliography.

6. Madan, Falconer. Memorials of C. H. O. Daniel with a Bibliography of the Press, 1845-1919. Oxford: Daniel Press, 1921. 198pp.

A full description of the Bridges volumes published by the Daniel Press.

7. Manly, John Matthews, and Edith Rickert. "Robert Bridges." In Contemporary British Literature: Bibliographies and Study Outlines. New York: Harcourt, Brace and Co., 1921, pp. 27-29.

This book contains a brief biographical sketch of Bridges, a bibliography of his major publications, and a selected bibliography of books and articles about him.

8. Mason, Lawrence. "For Students of Milton." Rev. of Milton's Prosody, by Robert Bridges. The Literary Review, 25 June 1921, p. 2, col. 2.

The margin summaries, paragraph headings, and appendices are happy additions to this book, which is

"indispensible to all students and lovers of Milton's poetry."

9. Nichols, Beverley. "The Poets of Oxford." The Outlook, 127 (1921), 601.

Although Bridges is an unpopular poet who has written many poems that will never be read, he has written some lyrics that "will live as long as the English language is spoken."

10. Olivero, Federico. "Robert Bridges." Nuova Antologia, 298 (1921), 149-54.

Unable to translate.

11. "Poet and Prosodist." Rev. of Milton's Prosody, by Robert Bridges. The Times Literary Supplement, 14 April 1921, p. 240.

Bridges' genius shows the lack of understanding many modern poets have regarding prosody. Bridges composes in accentual, syllabic, and quantitative verses. His rules for stressed verse are imperfect, and an acceptance of his analysis "would involve [English] poetry in an inappropriate constraint."

12. "Poet Laureate on Forgiveness." The Times, 14 July 1921, p. 12.

Bridges' speech at the dedication of the war memorial at Newbury urged forgiveness for former enemies.

13. Sapir, Edward. "Gerard Hopkins." Rev. of Poems of Gerard Manley Hopkins, ed. by Robert Bridges. Poetry, 18 (1921), 330-36.

Questions Bridges' commentary on Hopkins' poetry.

14. Untermeyer, Louis. "Robert Bridges." In Modern British Poetry. New York: Harcourt, Brace and Co., 1921, p. 5.

A reprint of 1920.03.

1922

1. Bridges, Robert. Poem in Modern American and British Poetry. Ed. Louis Untermeyer. New York: Harcourt, Brace and Co., 1922, pp. 233-34.

This anthology contains a brief biographical head-note and the poem "Winter Nightfall."

2. Bridges, Robert. Poems in Modern British Poetry. Ed. Louis Untermeyer. New York: Harcourt, Brace and Co., 1922, pp. 5-7.

A reprint of 1920.03.

3. B[right], J[ames] W[ilson]. Rev. of Milton's Prosody, by Robert Bridges. Modern Language Notes, 31 (1922), 316-20.

"Mr. Bridges has again indorsed [sic] errors that pervert fundamental principles of English versification."

His doctrines of rhythm and inversion are untenable.

4. Hearn, Lafcadio. "Robert Bridges." In Pre-Raphaelite and Other Poets. Ed. John Erskine. New York: Dodd, Mead and Co., 1922, pp. 407-28.

A reprint of 1916.05.

5. Hubbell, Jay B., and John O. Beaty. "The Sonnet." In An Introduction to Poetry. New York: Macmillan Co., 1922, pp. 282-84.

An introductory paragraph discusses the duties of the poet laureate, the characteristics of his poetry, and then quotes "Who builds a ship" as an example of the sonnet form.

6. Jameson, R. D. "English Metrists." Rev. of Milton's Prosody, by Robert Bridges. The New Republic, 31 (1922), 224.

Bridges' book is "a personal contribution whose statement of truth is lyrical rather than objective."

7. Omond, T. S. Rev. of Milton's Prosody, by Robert Bridges. The Modern Language Review, 17 (1922), 90-95.

"English prosody historically considered, indeed, is evidently not a thing to which Mr. Bridges has devoted much study." Nevertheless, in this book he puts his view more consistently and intelligibly than before.

1923

1. Bridges, Robert. Poems in English Poetry of the Nineteenth Century. Eds. George R. Elliott and Norman Foerster. New York: The Macmillan Co., 1923, p. 648.

This anthology includes "So sweet love seemed" and "Melancholia."

2. Bridges, Robert. Poem in Modern American and British Poetry. Ed. Louis Untermeyer. New York: Harcourt, Brace and Co., 1923, pp. 233-34.

A reprint of 1922.01.

3. "British Poet Laureate, at 80, Coming to Michigan on Mission of Scholarship." The New York Times, 14 Sept. 1923, p. 21, col. 4.

Bridges will spend one semester in residence at the University of Michigan.

4. Fox, Arthur W. "Robert Bridges: Poet Laureate." The Manchester Quarterly, 167 (1923), 135-55.

Bridges is a "true poet" whose genius is lyrical. His dramas are generally not dramatic. Eros and Psyche shows a "sustained beauty" and exceptional skill in metrical invention. The Growth of Love has finely wrought pieces but lacks in general excellence and shows little of the growth of love. He is a true nature lover and has an equally deep

appreciation of music. His careful attention to the construction of his poems curtails spontaneity. "It is as a lyric poet that he will survive and deserves to survive."

5. T., A. H. R. "Mr. Roger Fry's Pictures." The Burlington Magazine, 42 (1923), 254-59.

This review of Fry's pictures praises his portrait of Bridges, which is reproduced in the review.

1924

1. "An Anthology for Schools." Rev. of The Chilswell Book of English Poetry, by Robert Bridges. The Times Literary Supplement, 20 Mar. 1924, p. 172.

With only minor exceptions, this book "expresses its author's perfect taste and scholarly nicety as well in its form as in its substance."

2. Armstrong, Spencer. "Dr. Bridges on English." Letter in The New York Times, 19 April 1924, p. 12, col. 6.

The Society for Pure English is to be commended for its efforts, but reform and preservation of our language begin with the teaching of English in the schools.

3. Bridges, Robert. Poem in The British Legion Album. London: Cassell and Co., Ltd., [1924].

Facsimile of Bridges' autograph ms of "Of the First B. E. F." Unable to obtain.

4. Bridges, Robert. Poem in Green-Kirtled Spring. London: Elkins Mathews, Ltd., 1924.

Contains "Cheddar Pinks." Unable to obtain.

5. Bridges, Robert. Poems in English Poetry of the Nineteenth Century. Eds. George R. Elliott and Norman Foerster. New York: The Macmillan Co., 1924, p. 648.

A reprint of 1923.01.

6. Bridges, Robert. Poems in The Golden Treasury of Modern Lyrics. Ed. Laurence Binyon. London: Macmillan and Co., Ltd., 1924, pp. 193, 202, and passim.

This anthology includes "Nightingales," "When I see childhood," "London Snow," "A Passer-By," "On a Dead Child," and "Noel."

7. "England's Laureate Here." The Literary Digest, 82 (1924), 33.

Excerpts from a newspaper article relating the circumstances of Bridges' visit to the United States.

8. "Gives Dinner to Robert Bridges." The New York Times, 3 April 1924, p. 25, col. 4.

Hamilton Fish Armstrong gave a dinner for Bridges.

9. Kelshall, T. M. Robert Bridges, Poet Laureate. London: Robert Scott, 1924. 93pp.

Bridges is a "master of rhythm" whose "artistically

faultless" poetry is properly called "art not mere artifice." He has a "pure lyric gift" but "there is little of the romantic in the lyrics and not overmuch passion." Bridges is a poet of Beauty, Joy, and Love who ranks with Milton as a scholar-poet. "Robert Bridges is the greatest of living poets who write in English."

10. "King George Raises Five to Peerage." The New York Times, 3 June 1924, p. 1, col. 2.

Bridges was awarded the Order of Merit.

11. "A Laureate Errant: Robert Bridges' Visit to America." Current Opinion, 76 (1924), 651.

Bridges will be at the University of Michigan on the Fellowship in Creative Art. His poetry combines the practical and the ideal. His attitude is that of a man who has thought and felt and knows that love and religion are the greatest values in human life.

12. "The Laureate on English." The New York Times, 13 April 1924, Sect. 2, p. 6, col. 2.

Bridges' poetry illustrates "a Greek reserve and strength." It is especially laudable for its "delicate exactness and beauty." The efficacy or need for The Society for Pure English is doubtful.

13. "Michigan Honors Bridges." The New York Times, 11

June 1924, p. 21, col. 1.

Bridges was awarded an honorary Doctor of Law degree.

14. "Mr. Bridges's Thanks." The Times, 11 Nov. 1924, p. 15.

Bridges' letter of thanks to the donors of the clavichord which was given to him on his birthday.

15. "Poet Laureate." Canadian Magazine, 63 (1924), 57-58.

Unable to obtain.

16. "Poet Laureate Shy on His Arrival Here." The New York Times, 2 April 1924, p. 12, col. 2.

Bridges evaded reporters' questions when he landed in New York. He handed them a statement about his arrival which he had written in third person.

17. Pope, Virginia. "Poet Laureate Argues Here for Pure English." The New York Times, 13 April 1924, Sect. 9, p. 8, col. 1.

One purpose of Bridges' American visit is to consolidate an American branch of The Society for Pure English. Bridges discussed the SPE, its aims, and its origins. He read to the interviewer some ms poems which he called "the best work of my life." These poems were "Cheddar Pinks," "Emily Bronte," and "Come si Quando."

18. Quinn, John. Complete Catalogue of the Library of John

Quinn. 2 vols. New York: The Anderson Gallery, 1924, I, 85-90.

Lists sixty-nine Bridges items, including many rare and first editions.

19. Ransom, John Crowe. "Poet Laureate." The Literary Review, 4 (1924), 625-26.

Unable to obtain.

20. Sherman, Stuart P. "Robert Bridges." In Men of Letters of the British Isles. Ed. Theodore Spicer-Simson. New York: William Edwin Rudge, Inc., 1924, pp. 27-28.

Bridges is "a conservative gentleman of classical taste and fluent and accomplished versification" whose imagination "has never left the classical school." Demeter, however, "smothers the terror of Hades in flowers," and Eros and Psyche shuns its sensuous possibilities and "sinks . . . into dreamy chanting of pagan lays." "The pallid chastity of his classicism palls our hearts."

21. "There the Resemblance Ends." The Outlook, 136 (1924), 584-85.

Bridges' work is "restrained, precise, and delicate," and he should be congratulated for refraining from celebrations of royal events.

22. Trevelyan, R. C. "Prosody and the Poet Laureate." The

New Statesman, 24 (1924), 296-98.

Bridges' new verse is not really revolutionary but merely an extension of Miltonic and Keatsian experiments in blank verse. His emphasis on syllables, not stress, creates a bit of difficulty in comprehending his ideas.

23. Watson, Maureen. "Tennyson's Successor." Letter in The New York Times, 25 Feb. 1924, p. 14, col. 7.

An unidentified poet was Prime Minister Asquith's first choice to succeed Tennyson as poet laureate in 1892.

24. Welby, T. Earle. "The Later Nineteenth Century." In A Popular History of English Poetry. London: A. M. Philpot Ltd., 1924, pp. 265-66.

Bridges will be remembered for his rich, subtle lyrics.

1925

1. Davison, Edward. "Robert Bridges, Poet Laureate of England." The English Journal, 14 (1925), 749-60.

Bridges is a poet's poet of "phenomenal technical mastery," "a contemporary genius [who] employs convention as well as tradition." He addresses himself to the interests of the average man, and his themes are the quieter, simpler joys of life. A strong sense of joy separates Bridges from most contemporaries. His fame will rest on his mastery of language and meter, and his ability as a landscape poet.

2. Fladieck, Hermann M. Rev. of The Society for Pure English: Tract No. 21, by Robert Bridges. Anglia Beiblatt, 36 (1925), 266-67.

The avowed aims of the SPE have not been achieved; the results have been disappointing.

3. K[ennedy], A[rthur] G. Rev. of Society for Pure English, NS Tract No. 1, by Robert Bridges. American Speech, 1 (1925), 46.

Praises Bridges' stated aims for the Society for Pure English.

4. "The Laureate's New Verse." Rev. of New Verse, by Robert Bridges. The Times Literary Supplement, 17 Dec. 1925.

This volume is one of Bridges' most distinguished accomplishments. The twelve-syllable line subtly adapts measure to meaning. Though this experiment shows what can rather than what should be done in English verse, Bridges' work is always valuable in that it teaches us what is meant by prosody, meter, and rhythm.

5. Rev. of Society for Pure English: Tract No. 21, by Robert Bridges. The Times Literary Supplement, 16 July 1925, p. 482.

Summarizes the main points of the tract.

6. Shanks, Edward. "Two Innovators." Rev. of New Verse, by Robert Bridges. The Saturday Review, 140 (1925), 740-41.

Bridges and Hardy are the most innovative poets of the day, but the difficult nature of quantitative verse and the inertia of traditional stress verse will prevent the general adoption of Bridges' metrics.

7. Williams, Harold. "Poets of the Transition." In Modern English Writers. London: Sidgwick and Jackson, Ltd., 1925, pp. 29-31.

A reprint of 1918.06.

1926

1. Burke, Kenneth. "Idiom and Uniformity." Rev. of Society for Pure English: Tract No. 21, by Robert Bridges. The Dial, 80 (1926), 57-60.

The aim of the Society for Pure English seems to be against the modern current and seems to overlook the fact that the greatness of the English language derives from change and alteration.

2. Carnoy, A. Rev. of Society for Pure English: Tract No. 21, by Robert Bridges. Leuvensche Bijdragen, 18 (1926), 17.

Unable to translate.

3. De M., J. E. G. "The Poet Laureate's New Volume." Rev. of New Verse, by Robert Bridges. The Contemporary Review, 129 (1926), 253-55.

This is "a fascinating volume" full of poetic experiments that enhance Bridges' reputation as a scholarly poet, but it is not recommended for younger poets.

4. Herring, Robert. "Poetry." Rev. of New Verse, by Robert Bridges. The London Mercury, 13 (1926), 434-35.

These poems are "earnest, gay and gracious," and full of "compact, concrete thought."

5. LeGallienne, Richard. "New Poems by Mr. Bridges and Two Younger Poets." Rev. of New Verse, by Robert Bridges. The New York Times, 5 Sept. 1926, Sect. 3, p. 5, col. 1.

This volume contains several poems of strength and beauty which embody the "indescribable eerie nothingness" that made Bridges' early lyrics great.

6. McKerrow, R. B. Rev. of Society for Pure English: Tract No. 20, by Robert Bridges. Review of English Studies, 2 (1926), 115-18.

The goals of the Society for Pure English are laudable; however, the matters of pronunciation and spelling are open to question since they reflect the speech habits and pronunciation of the founders of the Society for Pure English.

1927

1. Blunden, Edmund. "The Language Test." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 1. The Nation and Athenaeum, 42 (1927), 368.

This pamphlet reveals Bridges' abiding interest in printing and orthography.

2. Bridges, Robert. Poems in English Poetry of the Nineteenth Century. Eds. George R. Elliott and Norman Foerster. New York: The Macmillan Co., 1927, p. 648.

A reprint of 1923.01.

3. Dackweiler, Charles. "Robert Bridges, Poète Lauréat." Humanitas, 2 (1927), 129-36.

Unable to obtain.

4. "Dr. Bridges's Essays." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 1. The Times Literary Supplement, 8 Dec. 1927, p. 929.

Bridges' effort to introduce simplified spelling and new orthographical symbols is "not very alarming." As English spreads worldwide, a simplified spelling may more readily lead to corruption of the language rather than prevent it. Bridges' criticism is questionable.

5. "Handwriting." Rev. of Society for Pure English: Tract No. 28, by Robert Bridges. The Times Literary

Supplement, 27 Oct. 1927, p. 754.

Two classes of handwriting: conscious and deliberative, or/and hurried and careless.

6. Harriss, R. P. Rev. of New Verse, by Robert Bridges.

The South Atlantic Quarterly, 26 (1927), 216-17.

These "are the poems of a tired old man whose favorite word is still damn. . . . Happily, he need not be judged by his last days."

7. "How to Speak English by Six British Experts." The New York Times, 2 Jan. 1927, Sect. 8, p. 5, col. 1.

A portrait of Bridges over an article on the Society for Pure English's recommended pronunciations of doubtful words.

8. "Poet Laureate is 83." The New York Times, 25 Oct. 1927, p. 3, col. 2.

Bridges, a poet noted for his disregard of public opinion and lack of official poetic production, is 83 today.

9. Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 1. Notes and Queries, 153 (1927), 342.

"On the whole, it looks as if the new system [of printing and spelling] would be as difficult to use correctly as the present one."

1928

1. Barfield, Owen. "Poetry, Verse and Prose." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 2 and Vol. 3. The New Statesman, 31 (1928), 793-94.

Bridges approaches literature from the intellectual side; that is, he views literature as embodying meaning. Meaning is the result of concrete thinking and concrete knowledge, both of which are concerned with wisdom. As a result, passion or feeling in Bridges' poetry is transmuted into wisdom, thus giving his poetry a certain emotional aloofness.

2. Bridges, Robert. Poem in Modern American and British Poetry. Ed. Louis Untermeyer. Rev. and enlarged. New York: The Macmillan Co., 1928, pp. 294-95.

A reprint of 1922.01.

3. Bridges, Robert. Poems in Poetry of Our Times. Ed. Sharon Brown. New York: Scott, Foresman and Co., 1928, pp. 354-55.

This anthology includes "A Passer-By" and "Winter Nightfall."

4. Brown, Sharon. "Robert Bridges." In Poetry of Our Times. New York: Scott, Foresman and Co., 1928, p. 353.

The classical restraint of Bridges' poetry

produces "admirable grace and purity but also a chaste austerity which erects a barrier, however impalpable, between poet and reader."

5. Davison, Edward. "In Praise of the Poet Laureate." The Fortnightly Review, 130 (1928), 66-79.

Bridges is relatively unknown because critics are unable to criticize "pure poetry," still others are suspicious of any work by a laureate, and his own interest in prosody has made him seem more a technician than a true poet. He is unusual in that he does not write out of some spiritual dissatisfaction. The clarity, simplicity, and economy of style are the culminating achievements of Bridges' verse.

6. Davison, Edward Lewis. "The Poet Laureate." In Some Modern Poets and Other Critical Essays. New York: Harper and Brothers, 1928, pp. 79-110.

After a brief biography and bibliographical history of Bridges' work, Davison asserts that Bridges' poetry shows "fewer lapses from virtual perfection than any living poet." Davison blames critics for Bridges' lack of reputation and finds three reasons for the critical silence surrounding his work: Bridges' poetry is so perfect and pure there is little critics can say; people are suspicious of an "official poet"; and Bridges' interest in experimental verse deters people from reading him. The "peculiar

originality" of Bridges' work is "its dominating mood of eager delight." No poet laureate was more "a master of his art than Robert Bridges."

7. "Dr. Bridges on Free Verse." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 2. The Nation and Athenaeum, 43 (1928), 830.

Perhaps the reprinting of Bridges' essay on free verse will drive out the spirits of free verse that haunt so much of modern poetry.

8. "Dr. Bridges's Essays." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 2. The Times Literary Supplement, 13 Sept. 1928, p. 645.

Though the conclusions of these two essays seem pedestrian, Bridges' method of reaching them is "convincing and exhilarating." This is criticism marked by care and leisure. It is the highest and best type of criticism, the kind rarely written today.

9. Graves, Robert, and Laura Riding. "Unpopular with the Plain Reader." In A Survey of Modernist Poetry. New York: Doubleday, Doran and Co., Inc., 1928, pp. 92-94.

Cites Bridges' criticism of Hopkins as an example of criticism that rejects artistic innovations simply because they are "new" or "non-traditional."

10. Grierson, Herbert John Clifford. "The Nineties." In Lyrical Poetry from Blake to Hardy. London: The Hogarth Press, 1928, pp. 129-32.

Bridges is "a poet not with a message but with a manner," and he is a welcome relief from the spasmodic poets of his day. His nature poetry is unique in that "he feels what he portrays or suggests." Bridges "sings only for those who have ears to hear."

11. Grierson, Herbert John Clifford. "The Nineties." In Lyrical Poetry from Blake to Hardy. London: L. and V. Woolf, 1928, pp. 129-32.

A reprint of 1928.10.

12. Jackson, Holbrook. "Robert Bridges, George Moore, Bernard Shaw, and Printing." The Fleuron, 4 (1928), 43-53.

Bridges' early interest in printing influenced the Daniel Press in the press's adaption of signatures and the simplicity of design which distinguishes the press's publications. Bridges' books are always typographically sound. The Poems of Digby Mackworth Dolben is the best example of Bridges' interest in typography.

13. Manly, John Matthews, and Edith Rickert. "Robert Bridges." In Contemporary British Literature: Bibliographies and Study Outlines. New York: Harcourt, Brace

and Co., 1928, pp. 101-02.

A reprint of 1921.07 which updates biographical and bibliographical material.

14. Price, H[arold] T. Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 1. Anglia Beiblatt, 39 (1928), 263-65.

Bridges' attempt to prove the Elizabethan audience negatively influenced Shakespeare is unsupported and only provokes curiosity rather than satisfying it. However, he does a great service in drawing attention to Shakespeare's inconsistent representation of character.

15. Raleigh, Sir Walter. Letters of Sir Walter Raleigh. Ed. Lady Raleigh. 2 vols. London: Methuen and Co., Ltd., 1928, II, 390-91.

In a letter to Lady Elcho, Raleigh mentions a brief visit by a "delightfully grumpy" Robert Bridges.

16. Rev. of Society for Pure English: Tract No. 30, ed. by Robert Bridges. Englische Studien, 63 (1928-1929), 413-14.

Summarizes Bridges' essay on the pronunciation of "clothes."

17. Squire, John C. "An Attack on the Laureate." The London Mercury, 19 (1928), 3-7.

Defends Bridges against attacks in the newspaper.

"It is probable that since English literature began no man has been so productive, or so admirably productive, as the present Poet Laureate, and it will be sheer good luck if so good a poet as Mr. Bridges ever again occupies the Laureate-ship."

18. "Walter Raleigh's Letters." Rev. of A Selection from the Letters of Sir Walter Raleigh, 1880-1920, ed. by Lady Raleigh, with an introduction by Robert Bridges. The Times Literary Supplement, 22 Nov. 1928, p. 890.

Bridges' introduction is "two pages of sheer gold."

19. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1925. London: Methuen and Co., Ltd., 1928, pp. 104-05.

Bridges is chronologically a Victorian, but in form and spirit he is a man of the future. His work exhibits a "strict sense of form" and a "desire for purity of outline." "Although his poetic dramas are undramatic and involved to the point of obscurity, his lyrics are as clear as crystal--and often as cold." Feeling is "contained . . . rather than expressed" in his verse.

1929

1. "Bridges Issues a Poem on His 85th Birthday." The New York Times, 24 Oct. 1929, p. 20, col. 3.

The Testament of Beauty is "a monumental poem" which is "not far short of the great work of Lucretius."

2. Bridges, Robert. Poem in The Legion Book. London: Privately Printed, 1929, pp. 40-41.

Contains "The Widow."

3. Bridges, Robert. Poems in Chief Modern Poets of England and America. Eds. Gerald DeWitt Sanders and John Herbert Nelson. New York: The Macmillan Co., 1929, pp. 37-60.

This anthology contains twenty-seven poems by Bridges, including "I will not let thee go," "A Passer-By," "London Snow," and "Nightingales." A brief biographical/bibliographical introduction is also included.

4. Bridges, Robert. Poems in Twentieth Century Poetry. Ed. Harold Monroe. London: Chatto and Windus, 1929, pp. 22 and passim.

This anthology includes "The Linnet," "My delight and thy delight," "The Garden House in September," and "Eros."

5. C[lerke], A. M. Rev. of The Testament of Beauty, by Robert Bridges. The Oxford Magazine, 48 (1929-1930), 446-47.

The Testament of Beauty is long, obscure, abstract, and didactic. The meter is little more than that of

imaginative prose. It lacks the intensity of either The Prelude or De Rerum Natura.

6. Chapman, R. W. "Dr. Johnson, Dr. Bridges and the B. B.C." The Times Literary Supplement, 15 Aug. 1929, p. 637.

Contrary to Bridges' opinion, Dr. Johnson did not intentionally distort the pronunciation and source quotations of his dictionary. Any fault should be ascribed to "carelessness rather than craft." Neither do the errors stem from a preference for Latinisms.

7. Church, Richard. "The Laureate Epic." Rev. of The Testament of Beauty, by Robert Bridges. The Bookman (London), 77 (1929), 191-92.

The Testament of Beauty combines Classical and Romantic attitudes in depicting the individual struggle for self-realization. The verse is "a technical triumph" that can carry anything, even ideas deemed unpoetic; the poem's rhythms are paragraphic. Bridges' technique is large imagination supported by a vigorous intellect.

8. "Dr. Bridges on Keats." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 4. The Times Literary Supplement, 29 Aug. 1929, p. 665.

Bridges' essay on Keats is "a classic of criticism" and "a model of what a critical essay on the poetry

of a great poet should be." The essay combines critical insight, a subtle power of distinction, and considered poetic judgment.

9. Grierson, Herbert John Clifford. "The Nineties." In Lyrical Poetry of the Nineteenth Century. New York: Harcourt, Brace and Co., 1929, pp. 129-32.

A reprint of 1928.10.

10. H., H. H. Rev. of Collected Essays, Papers, etc. of Robert Bridges. The Quarterly Journal of Speech, 15 (1929), 125-26.

Typographic and phonetic innovations are pleasant, but Bridges appears to have fulfilled only half of his stated aims.

11. Henderson, W. B. Drayton. "The Soul Returneth to the Body's Loving." Rev. of The Testament of Beauty, by Robert Bridges. The Yale Review, 19 (1929-1930), 601-03.

The Testament of Beauty is a "meta-epic" which approaches God through "the worship of Beauty in noblest Epicureanism." It is written in "Bible English" with the prosody of Beowulf and Piers Plowman.

12. Hillebrand, Harold N. Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 1. Modern Language Notes,

44 (1929), 396-97.

"The essay is interesting and gives food for thought," but Bridges' chief interest seems to lie in spelling reforms.

13. Karpf, Fritz. Rev. of Society for Pure English: Tracts No. 29 and 30. Die Neueren Sprachen, 37 (1929), 419-20.

Unable to translate.

14. Kennedy, Arthur G. Rev. of Society for Pure English: Tract No. 32, ed. by Robert Bridges. American Speech, 5 (1929), 169-70.

Bridges illustrates the British tendency to shorten polysyllabic words or to lengthen the final syllable of other words.

15. Korschat, Erna. "Versuche in antiken Metren bei Robert Bridges." Diss. Wein 1929.

Unable to obtain.

16. "Poet Laureate on Radio." The New York Times, 1 March 1929, p. 28, col. 1.

Bridges' lecture on Poetry at Magdalen College was broadcast by the B.B.C. He insisted on the need to educate children by teaching them to appreciate Beauty.

17. "The Poet Laureate's Bomb." The Literary Digest, 103 (1929), 20.

Bridges may be England's last poet laureate.

18. Porter, Alan. "The Spirit of Man." Rev. of The Testament of Beauty, by Robert Bridges. The Spectator, 143 (1929), 635-36.

The Testament of Beauty is "the greatest English poem of our time." It exhibits "an air of serenity and deep cultivation of mind" in which "idiom and cadence are perfectly matched to substance." However, Bridges lacks the "imaginative reach of Dante" and the unifying vision of the communal solidarity of all men. He preserves distances and differences.

19. "The Pronunciation of English." Rev. of Society for Pure English: Tract No. 32, by Robert Bridges. The Times Literary Supplement, 1 Aug. 1929, p. 605.

Bridges' discussions form "delightful little essays, full of learning, of fine critical insight and that special quality which gives his prose so rare a distinction."

20. Read, Herbert. "Poet or Pedant?" Rev. of The Testament of Beauty, by Robert Bridges, and Poetical Works of Robert Bridges, 6 vols. The Nation and Athenaeum, 46 (1929), 287-88.

Bridges lacks strong poetic instincts; he has been sustained by his "technical ability." The manner of The Testament of Beauty is loose alexandrines, the method is

discursive and descriptive, and the matter is removed from actuality. Indeed, The Testament of Beauty is "too remote to comfort us."

21. Read, William A. Rev. of Society for Pure English: Tract No. 30. Englische Studien, 63 (1929), 408-14.

It is doubtful the spelling and pronunciation reforms advocated by Bridges will be achieved.

22. Rev. of The Testament of Beauty, by Robert Bridges. The Saturday Review of Literature, 6 (1929), 442-43.

An advance publication excerpt of the opening of The Testament of Beauty.

23. Thornton, James. "An Appreciation of the Poet Laureate." The Spectator, 143 (1929), 621.

Bridges is as great a laureate as Tennyson; both are superb lyric poets and seek to unite Art with moral beauty. Although he is prone to faulty emotional emphasis, Bridges' "lyric skill is without fault." His poetic experiments account for his lack of popularity, but he should be congratulated for raising the laureateship above politics.

24. Twitchett, E. G. "The Poetry of Robert Bridges." The London Mercury, 21 (1929), 136-45.

Bridges' early poetry conformed to the demands of the day, but since the War he has gone his own way. His

theme has always been "the revelation of the joy of life." The Growth of Love is "a real sonnet-sequence" that foreshadows all of Bridges' other poetry. Prometheus and Eros and Psyche are perfect wholes with perfect parts. The dramas are the poorest part of Bridges' art. In October, the verbal life of the poems is "dimmed & dull," while New Poems harkens back to Poems in Classical Prosody and prepares the way for The Testament of Beauty.

25. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1925. 2nd ed. London: Methuen and Co., Ltd., 1929, pp. 104-05.

A reprint of 1928.19.

26. Welby, T. Earl. "The Poet Laureate." Rev. of The Testament of Beauty, by Robert Bridges. The Saturday Review, 148 (1929), 545-46.

The Testament of Beauty is the work of a great scholar and philosopher who reconciles Stoic and Christian doctrines; nevertheless, it is at least a partial failure because the nature of the work is unsuited to Bridges' talents. He abandons "pure song for speech" and exchanges lyric implication for direct prose statement. Bridges' usual interest in settled results is not suited to depicting the dynamic process contained in the poem.

1930

1. Abercrombie, Lascelles. "A Century of Laureates: Robert Bridges: Technique and The Testament of Beauty." The Bookman (London), 79 (1930), 166-67.

The Testament of Beauty reveals Bridges' broad, deep intellectual and spiritual experiences, and thus debunks the notion that Bridges is merely a poet of technique, not feeling. This idea stems from the uncritical exaltation of Bridges' lyrics which are so exquisitely wrought as to seem devoid of emotion. They are actually highly charged with emotion.

2. Aiken, Conrad. "Prose and Music." Rev. of The Testament of Beauty, by Robert Bridges. The New Republic, 62 (1930), 164-66.

Much of Bridges' poetry commits "the cardinal sin of deadness." His unpopularity stems from poetic experiments which are "cold, dull, precious, actionless, full of affectations and archaisms, primly formal, niggardly florid." Shorter Poems also "combine a kind of chilly loveliness with a high degree of technical and prosodic ingenuity." The Testament of Beauty is Bridges' finest achievement, but in it there is "no wrestling with the dynamics of the soul, no probing of horrors or sounding of wonder; chaos has removed itself from the shores of Albion."

3. Bacon, Leonard. "The Old Lion's Voice." Rev. of The Testament of Beauty, by Robert Bridges. The Saturday Review of Literature, 6 (1930), 913-914.

The Testament of Beauty is "a singular work," the likes of which have not been seen in modern time. In it "splendid severity of thought goes hand in hand with a sympathy wide enough to touch and include all living." Although it lapses into prose and the spelling is bothersome, "it is extraordinary verse."

4. Blunden, Edmund. "The Ideal Laureate." The Nation and Athenaeum, 47 (1930), 106.

Bridges is "a triumph of the English race" who, like Shelley, combines strength and beauty in poetry that is perpetually beautiful.

5. Boas, Cicely. "The Metre of The Testament of Beauty." The London Mercury, 22 (1930), 147-53.

The small print, lack of capitals, unusual spelling, and loose alexandrines are hurdles which every reader must overcome. The matter of the poem is religion, philosophy, and poetry; the manner of the poem is music.

6. Boutell, H. S. "Robert (Seymour) Bridges: A Bibliographical Check List of the First Editions of His Books." Publisher's Weekly, 117 (1930), 2650-54.

Bibliography of first editions of Bridges' publications in verse and prose.

7. "Bridges, Poet Laureate, Is Dead." Publishers' Weekly, 117 (1930), 2227-28.

An obituary notice. Bridges was "known as an exponent of 'pure poetry' . . . who sought for objective beauty rather than subjective appeal." There was controversy about his tenure as poet laureate because he refused to write on demand, but The Testament of Beauty silenced his critics so that "he died in the midst of renewed and almost universal praise." The Testament of Beauty is "probably the greatest poetical work yet produced in the century."

8. Bridges, Robert. Poems in Modern British Poetry. Ed. Louis Untermeyer. New York: Harcourt, Brace and Co., 1930, pp. 104-10.

Adds an essay by Robert Hillyer (see 1930.30) and several poems, including "A Passer-By," "Awake, my heart, to be loved," and "I have loved flowers that fade."

9. Bridges, Robert. Poems in Poetry of the Victorian Period. Ed. George Benjamin Woods. New York: Scott, Foresman and Co., 1930, pp. 851-58.

This anthology includes "Elegy," "I will not let thee go," "A Passer-By," "London Snow," "Nightingales," "Pater Filio," and excerpts from The Growth of Love.

10. Brocklehurst, J. H. "Tract XXXII of the Society for Pure English." Papers of the Manchester Literary Club, 16 (1930), 53-63.

Bridges' recommendations for pronunciation are sometimes eccentric; nevertheless, he "deserves highest praise for the way he has conducted the inquiry."

11. Brown, Ivor. "The Duke of Milan." The Saturday Review, 149 (1930), 46.

The Humours of the Court is "pure Milanese" and "pure pastiche." It is "versified prettily" and is unexpectedly humorous.

12. "Buys Scott Letter and Laureate MSS." The New York Times, 24 Oct. 1930, p. 17, col. 1.

Gabriel Wells purchased the ms of Bridges' poem "Our Lady."

13. Casson, T. E. "The Testament of Beauty." Rev. of The Testament of Beauty, by Robert Bridges. The Poetry Review, 21 (1930), 85-86.

The Testament of Beauty is similar to Dante's Divine Comedy. "It is a very noble poem."

14. D., St. Obituary notice in St. Bartholomew's Hospital Journal, 37 (1930), 138-41.

Six letters by various people who knew Bridges

concerning the details of his medical career. Unable to obtain.

15. de Selincourt, Ernest. "The Testament of Beauty."
Rev. of The Testament of Beauty, by Robert Bridges.
The Hibbert Journal, 28 (1930), 416-35.

"The Testament of Beauty is an imaginative exposition of the spiritual origin and destiny of man," which "reveals the manner in which by the influence of beauty man may rise to a consciousness of his spirit."

16. Dingley, Stanley, ed. "On Receiving 'Trivia' from the Author." London: The Mill House Press, 1930. 6pp.

Prints the ms of the phonetic version of Bridges' "Trivia."

17. "Dr. Bridges and His Successor." The Week-End Review, 1 (1930), 220-21.

Bridges was a poetic revolutionary who went his own way, left nothing to chance, and widened the metrical range of English poetry. His reputation is bound to grow, and his best will be rated with Tennyson.

18. "Editorial Notes." The London Mercury, 22 (1930), 96-99.

Bridges is "one of the greatest English lyric poets and one of the most consummate of all literary artists." The Testament of Beauty is "the most remarkable long English philosophic poem since the Prelude." Bridges has a youthful

heart and mind and is always very much himself, even to the point of being eccentric. He is "the most productive old man who ever adorned our annals."

19. Elton, Oliver. "Robert Bridges." The Pelican Record, 19 (1930), 125-28.

Unable to obtain.

20. "Fifty Well-Made Books of 1929-1930." The New York Times Book Review, 2 Feb. 1930, p. 1, col. 1.

The Testament of Beauty was chosen as an example of the bookmaker's art because "no volume had greater dignity than the limited edition of The Testament of Beauty."

21. Finley, John, Jr. "The Man of the Month: Robert Bridges." Rev. of The Testament of Beauty, by Robert Bridges. The Atlantic Bookshelf, April 1930, pp. 24-26.

The Testament of Beauty represents "the gathered conclusions of [Bridges'] life concerning the development and meaning of the human soul." The poem has "an abstractness" which differentiates it from other great poems of the past. Like Paradise Lost, the unit of expression in The Testament of Beauty is the paragraph, not individual lines. The poem has an "apocalyptic force" which raises apparently unrelated facts "to a high unity of poetic vision."

22. Fischer, W. Rev. of Collected Essays, Papers, etc. of

Robert Bridges, Vol. 4. Deutsche Literaturzeitung,
52 (1930), 1703-04.

Unable to translate.

23. Fletcher, James Gould. Rev. of The Testament of Beauty,
by Robert Bridges. The New Criterion, 9 (1930),
533-35.

Bridges' ability to match mood and cadence leaves
an overall "impression of pure and lasting delight." The
poem, however, is pedantic, "flatters the snobbish," and
lacks sense. "Dr. Bridges has written a poem without
structure of thought, and commonplace in range of feeling."

24. "Gerard Manley Hopkins." Rev. of Poems of Gerard Man-
ley Hopkins, ed. by Robert Bridges and Charles Wil-
liams. The Times Literary Supplement, 25 Dec. 1930,
p. 1099.

The newly added poems add nothing to Hopkins'
reputation, but they do show that Bridges was a superb
editor of Hopkins.

25. Grew, Eva Mary. "Music in The Testament of Beauty."
The Contemporary Review, 138 (1930), 209-17.

An edited reprint.

26. Groth, Ernst. "Das Testament des englischen Poeta
Laureatus." Anglia Beiblatt, 41 (1930), 217-24.

The Testament of Beauty attempts to solve the mystery of the purpose and meaning of life by combining scientific experience and philosophy to illustrate the idea that the highest morality and the highest beauty can be found in Christian belief.

27. Hall, William C., Rev. "The Testament of Beauty." The Manchester Quarterly, 174 (1930), 237-59.

The Testament of Beauty "will stand as a landmark in our literary history." It is "the most exhaustive study of stress-rhythm" yet written and "sets the standard of a syllabic line." In addition it provides "a vehicle for poetical discourse" on scientific and philosophical subjects. It is the great philosophical poem yet attempted in English, but it will be regarded for its craftsmanship, poetical values, and consistency of theme. An analysis of the development of the theme concludes the essay.

28. Hall, William C., Rev. "The Testament of Beauty." Papers of the Manchester Literary Club, 56 (1930), 237-59.

See 1930.27.

29. Hillyer, Robert. "In the Pages of The Testament of Beauty." Boston Evening Transcript, 21 Feb. 1930, Book Section, p. 4, col. 3.

Outlines the main themes of the poem by tracing

the movement of man's passions from the egocentric particular to the egalitarian universal. Bridges is "high-minded, sensitive, and wise"; The Testament of Beauty is "one of the great philosophical poems of the world," perhaps even "the De Rerum Natura of our Christian civilization."

30. Hillyer, Robert. "Robert Bridges." In Modern British Poetry. Ed. Louis Untermeyer. New York: Harcourt, Brace and Co., 1930, pp. 104-06.

Bridges was a "poet's poet" who was relatively unknown until the publication of The Testament of Beauty. Nevertheless, he is an acknowledged master of English verse. His lack of popularity can be attributed to his use of archaic diction and syntax, lack of violent moods, too simple diction, and too delicate rhythms.

31. Hutchinson, Percy. "The Testament of Beauty." Rev. of The Testament of Beauty, by Robert Bridges. The New York Times, 19 Jan. 1930, Sect. 4, pp. 1, 22, col. 1.

The Testament of Beauty is "somewhat lacking in lyric buoyancy" because it is metaphysical rather than emotional. Outlines the philosophy and argument of the poem.

32. Little, Arthur. "The Testament of Dr. Bridges." Studies, 19 (1930), 33-44.

The Testament of Beauty illustrates "all that was great in Victorianism without its humbug." Yet Bridges'

acceptance of evolutionary philosophy and his apparent Christianity seem incompatible and contradictory. This poem philosophically surveys human experience with a mood of calm strength. Its effect is cumulative. All modern poetry seems "raw or insignificant" beside it.

33. MacCarthy, Desmond. "Notes on the Poetry of Robert Bridges." Life and Letters, 4 (1930), 477-84.

Bridges' later poems have more emotion than the earlier ones. He refined his emotions too much to capture "the true accents of passion"; thus he is a poet of joy, not love, because joy is only a part of the lover's experience. He wrote of reveries and scenes which harmonized with the life of man as a social being.

34. Magnus, Laurie. "The Testament of Beauty." Rev. of The Testament of Beauty, by Robert Bridges. The Cornhill Magazine, 68 (1930), 527-38.

Bridges is the first modern English poet who has not had to struggle to accept Darwin. He is a physician of the body and the mind, and has no philosophical or pragmatic doubts. As a result The Testament of Beauty "is testificatory rather than testamentary, the declaration of an ethical will, not the deposition of worldly goods." Bridges is a moral poet in the vein of Virgil, Dante, and Milton, who uses Darwinian science instead of legend and myth to

communicate his vision.

35. M[onroe], H[arriet]. "Bridges as a Lyrist." Poetry,
36 (1930), 146-50.

Bridges is a laureate of the upperclass, "a poet of the more decorous and gentlemanly English tradition." His early poems are incredibly naïve and "graceful rather than impassioned." In them a soft, wistful beauty "almost reached a classic perfection of form and melody." Bridges' art is bookish, based on scholarship, and not the direct experience of life. It is "typical of English twentieth-century poetry."

36. "Mr. Bridges' Poem." Rev. of The Testament of Beauty,
by Robert Bridges. The London Mercury, 21 (1930),
193-94.

The Testament of Beauty is fuller of thought and feeling than The Prelude and "metrically full of manifestations of genius." It expresses the conclusions of a man aware of the groping of the modern age, of the age's intellectual and moral struggles. "A thousand years hence men will still read [Bridges] and learn from him."

37. Nichols, Wallace B. "Poets Laureate." The Bookman
(London), 78 (1930), 168-70.

Bridges was a poet of joy who wrote from inner contentment, not turmoil, and whose two main concerns were

technique and writing about life at a remove. "No poet in English ever possessed a more delicate ear than Robert Bridges." His fame will rest on his lyrics. Only his metrical experiments kept him modern. His plays are undramatic. Like his successor, Bridges was preoccupied with beauty.

38. "Obituaire." Mercure Francaise, 220 (1930), 244-46.

Unable to obtain.

39. P[into], V. de S[ola]. "Robert Bridges, 1844-1930." Wessex, 1 (1930), 97-99.

Unable to obtain.

40. "A Play by the Poet Laureate." The New York Times, 26 Jan. 1930, Sect. 8, p. 1, col. 8.

A review of a production of The Humours of the Court, performed by the Oxford University Dramatic Society. The play "has the authentic bloom of spring upon it."

41. "Poet Laureate Dies at 85 in England." The New York Times, 22 April 1930, p. 29, col. 1.

An obituary notice which briefly relates Bridges' biography and quotes from The Times (London) editorial.

42. "The Poet Laureate." The Commonweal, 12 (1930), 4-5.

Bridges courageously assumed the risks of individuality. Though sometimes intellectually narrow, he was

culturally comprehensive. The vitality of The Testament of Beauty is tantamount to a medieval summa or a new book of Psalms.

43. "The Poet Laureate." The Spectator, 144 (1930), 693.

Bridges was a great scholar in the art of poetry. He was a student of the past and an innovator for the future. Aristocratic in manner, speech, and style, he was yet able to talk with common men without condescension.

44. "Poet Laureate's Estate, \$34,640." The New York Times, 31 July 1930, p. 11, col. 3.

Bridges left an estate valued at \$34,640.

45. "The Poetry of Robert Bridges." The Times Literary Supplement, 1 May 1930, pp. 357-58.

The freshness, resolution, sculpture and architecture of Bridges' poetry show it is possible to believe in poetry in the modern age. His metrical experiments emancipate others from convention. His dramas are artificial and overstudied. The sonnets of The Growth of Love are "too deliberately moulded," but the lyrics are his own, hard, clean, and sure. The Testament of Beauty is itself "a lyrical monologue," with "no pose or falsity anywhere," that reveals a mind "that has never capitulated."

46. Potter, John. "Robert Bridges (1844-1930): Medicine

as a Training for Poetry?" : Oxford Medical School Gazette, 5 (1930).

Unable to obtain.

47. Price, H[arold] T. Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 3. Anglia Beiblatt, 41 (1930), 313.

Although first written in 1895, and in some ways superseded by modern criticism, Bridges' essay "will delight and charm, and bring new readers to Keats, so long as English is read at all."

48. Reader, Inconstant. "Preferences." Rev. of The Testament of Beauty, by Robert Bridges. The Canadian Forum, 10 (1930), 166-68.

The Testament of Beauty is in the oldest philosophical tradition in English poetry: Christian Platonism. "Its sole purpose is to re-affirm an old vision," not to bring new vision to the world.

49. Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 3. Review of English Studies, 6 (1930), 495.

With the addition of three new phonetic symbols "the text is beginning to look slightly worrying, and suggestive of some of the more fantastic newer type."

50. "Robert Bridges." The New York Times, 23 April 1930, p. 26, col. 4.

Bridges "made glorious his laureateship in taking leave of it and set a stately standard for his successor." The Testament of Beauty "lifts English literature to a parity with that of its Golden Age."

51. "Robert Bridges Cremated." The New York Times, 27 April 1930, p. 5, col. 3.

Bridges was cremated in secrecy; there was no public funeral service.

52. "Robert Bridges' Essays." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 6. The Times Literary Supplement, 30 June 1930, p. 477.

These essays on pronunciation and spelling reform reveal Bridges' "prevalent respect for the language." In his efforts to reform English, "Bridges reminds the language." The essay on Emily Bronte is a bit captious, while the essay on Dryden and Milton shows the "scholar's jeu d'esprit."

53. Roberts, R. Ellis. "Robert Bridges." The New Statesman, 35 (1930), 80-81.

The Testament of Beauty is unquestionably Bridges' greatest work, but the very character of its greatness will keep it from being popular. Bridges' entire life and art

were in the service of Beauty, a service most potently revealed in the lyrics. Contrary to popular belief, Bridges' work exhibits deep emotion which runs the gamut from deepest love to profoundest grief.

54. Roth, G. "Robert Bridges." Larousse Mensuel, Aug. 1930.

Unable to obtain.

55. Sasaki, Tatsu. On the Language of Robert Bridges' Poetry. Tokyo: Kenkyusha, 1930. 106pp.

This study is divided into three parts: the place of the adjective attribute, the intensive plural of the noun, and the infinitive and the gerund. In addition to showing the influence of archaisms, rhythm, and rhetoric on Bridges' poetry, the linguistic characteristics of the poetry reveal many of Bridges' personal characteristics.

56. Shepard, Odell. "Robert Bridges." The Bookman (New York), 71 (1930), 151-56.

The Testament of Beauty is a Religio Medici of uneven quality which, nevertheless, "shows us that we have still with us a poet of major importance." Bridges' archaic habit of mind, indifference to fame, undemocratic attitudes, and subtle craftsmanship have prevented him from achieving wide popularity." Although sanity, health, and normality pervade his writing, he "has known too little of life's

give-and-take, has had too little social criticism, and has therefore come to feel rather naively that almost any idea entering his mind gains thereby a certain dignity." His best work is Shorter Poems.

57. Shillito, Edward. "Robert Bridges Leaves a Testament of Beauty." Rev. of The Testament of Beauty, by Robert Bridges. The Christian Century, 47 (1930), 652-54.

The Testament of Beauty is "the last fruit of a tree which has yielded a rich store and is a most convincing defense of ideal philosophy and Christian life.

58. Shuster, George N. "The Testament of Beauty." Rev. of The Testament of Beauty, by Robert Bridges. The Commonwealth, 11 (1929-1930), 448-49.

The Testament of Beauty is a metaphysical bridge between the world of man and the world of nature that combines natural with supernatural evolution, and reconciles animal and spirit in man. "The Testament of Beauty is destined to become an enduring testimonial to the faith and struggle of our time."

59. Stewart, George R., Jr. Rev. of The Testament of Beauty, by Robert Bridges. The University of California Chronicle, 32 (1930), 382-84.

The Testament of Beauty is archaic and audacious. It is audacious in that it is a non-specialist speaking out

on issues that divide the specialists. The spelling, grammar, and meter of the poem are equally audacious. The poem is an "honest record fitly expressed of the ideas and aspirations of one who was a great and noble representative of his age."

60. Van Doren, Mark. "Big and Little Poetry." Rev. of The Testament of Beauty, by Robert Bridges. The Virginia Quarterly Review, 6 (1930), 292-96.

Bridges is a "derivative poet" who echoes Dante, Lucretius, Milton, and Wordsworth. The Testament of Beauty adds nothing to the issues and ideas of Bridges' earlier poems. It is not the great poem English critics say it is because it lacks passion and the philosophy is confused. The creed is conventionally Christian.

61. Walton, Eda Lou. "The Testament of Beauty." Rev. of The Testament of Beauty, by Robert Bridges. The Nation, 130 (1930), 193-96.

The Testament of Beauty is comparable to The Prelude and The Excursion. Moral and aesthetic progress are identical, and together they point to conventional morality and religion. Religious emotion is lost because it is "freighted much too heavily with argument and philosophical jargon." The lyric passages persuade more than the argument.

62. Ward, Alfred Charles. "Poetry." In Twentieth-Century

Literature, 1901-1925. 3rd ed. London: Methuen and Co., Ltd., 1930, pp. 104-05.

A reprint of 1928.¹⁹

63. Ward, Alfred Charles. "Robert Bridges: The Testament of Beauty." In The Nineteen-Twenties: Literature and Ideas in the Post-War Decade. London: Methuen and Co., Ltd., 1930, pp. 80-86.

The Testament of Beauty "conceives Beauty to be the sum and summit of experience" and "identical with the wisdom of God." The "loose Alexandrines" of The Testament of Beauty, which are essentially "free verse controlled by a modulated echo of metrical authority," are the culmination of Bridges' attempts "to naturalize classical metres to English." In this poem Bridges "revived 'the grand manner' in English poetry" and "spoke with a voice of serene assurance for the guidance of an age of despair."

64. Warner, R. E. "The Poetry of Robert Bridges." The Saturday Review, 149 (1930), 613.

Bridges was the finest and perhaps the last representative of the best of Oxford culture, but never was he old-fashioned. He attempted to revise and renovate English prosody but always within the English literary tradition. His later verse is more aesthetically satisfying than his earlier verse. "His muse was never young."

65. Waugh, Arthur. "Robert Bridges." The Fortnightly Review, 133 (1930), 832-43.

Bridges, "the last of the great Victorians," always valued discipline, duty, restraint, and self-sacrifice. He was rarely "guilty of writing for writing's sake." His belief that a love of nature leads to a love of beauty and finally to a love of love was set forth in The Testament of Beauty. However, the verse, spelling, and argument by analogy impede the understanding of the poem.

66. Weekley, Ernest. "English Grammar and Language." Rev. of Society for Pure English: Tract No. 32, ed. by Robert Bridges. The London Mercury, 22 (1930), 381.

Notes some of Bridges' unusual recommendations.

67. Williams, Charles, ed. "Introduction to the Second Edition." In Poems of Gerard Manley Hopkins. 2nd ed. London, New York, and Toronto: Oxford University Press, 1930, pp. ix-xvi.

Bridges was working on this edition of Hopkins' poems when he died. "Dr. Bridges had given general approval and the text was with the Printer when his death took place."

68. Williams, Charles. "Robert Bridges." In Poetry at Present. Oxford: The Clarendon Press, 1930, pp. 18-29.

An assessment of the poetical success of Bridges' lyrics. The concreteness and high quality of Bridges' verse

are the two main reasons for his success. The beauty of the lyrics stems from their emotional restraint; the joys are internalized and grow out of natural experience. The five characteristic aspects of Bridges' lyrics are the English landscape, man in society, Hellenism, solitude, and piety.

69. Z[abel], M[orton] D[awson]. "The Testament of Robert Bridges." Rev. of The Testament of Beauty, by Robert Bridges. Poetry, 36 (1930), 96-100.

The Testament of Beauty represents the thought of a lifetime and is "a document on the highest form of individuality." It will not appeal to modern readers because it is discursive rather than intuitive. Emotion, passion, and compassion are all subdued by Bridges' studied discipline, which has chilled his inspiration. "He has not found the words or art which liberate his message, and make it the property and guide of his contemporaries."

1931

1. Arnold, Eric. "Keats, Blake, and Bridges." Letter in The Times Literary Supplement, 14 May 1931, p. 310.

The Testament of Beauty is "the clearest exposition of the poetic faith which Blake and Keats strove to express." Bridges shares a close poetic kinship with Keats.

2. Bridges, Robert. Letters in "Robert Bridges:

Recollections," by Logan Pearsall Smith. The Society for Pure English, 35 (1931), 485-86.

Three letters to Logan Pearsall Smith regarding Henry Bradley's membership and assistance in founding the Society.

3. Bridges, Robert. Poems in Chief Modern Poets of England and America. Eds. Gerald DeWitt Sanders and John Herbert Nelson. New York: The Macmillan Co., 1931, pp. 37-60.

A reprint of 1929.03.

4. Bridges, Robert. Poems in Philosophies of Beauty from Socrates to Robert Bridges: Being the Sources of Aesthetic Theory. Ed. E. F. Carritt. Oxford: Oxford University Press, 1931, p. 331.

Excerpts from The Testament of Beauty: Book II, ll. 842-47, and Book IV, ll. 1439-41.

5. "Bridges's Shorter Poems." Rev. of Shorter Poems, by Robert Bridges. The Times Literary Supplement, 25 June 1931, p. 505.

These lyrics reflect "versatility of mood and manner; an exquisite scrupulousness of workmanship rules everywhere." However, the beauty of the workmanship "is an attainment in the second degree, like an English gentleman's good horsemanship, who never becomes part of his horse, as

the base Indian does." The margins are too narrow, the type-face is too small, and the poems are poorly arranged on the page.

6. Casson, T. E. "The Testament of Beauty." The Poetry Review, 21 (1930-1931), 85-86.

The Testament of Beauty is like the Divine Comedy, not De Rerum Natura. The craftsman and artist have combined in this poem.

7. Daryush, Elizabeth. "Robert Bridges's Work on the English Language." The Society for Pure English, 35 (1931), 503-11.

Summarizes Bridges' "views on the chief problems presented by our language and literature" and "his contributions towards their solution."

8. "Dr. Bridges on Darley." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 4. The Times Literary Supplement, 22 Jan. 1931, p. 57.

Bridges' criticism of Darley is sometimes too harsh and even unsatisfactory; however, one must reluctantly agree with his judgment.

9. Garrod, H. W. "The Testament of Beauty." In Poetry and the Criticism of Life. Oxford: Oxford University Press; Cambridge, MA: Harvard University Press, 1931, pp. 129-47.

The Testament of Beauty is "the last will and monition, upon the subject of beauty, of a life-long student of the beautiful." It has a "Chaucerian simplicity" and an "essentially English" temper. The poem was Bridges' first bestseller because he "put more of nature, and less of art, into it than into any other of his compositions." It is "the only readable philosophical poem since Lucretius"; however, its power is not in its philosophy but in the life experience it reflects. Although it is slightly marred by Bridges' unwillingness, or inability, to relate Reason to Beauty, The Testament of Beauty is "the only great poem that has appeared in living memory."

10. Grigson, Geoffrey. "A Poet of Surprise." Rev. of Poems of Gerard Manley Hopkins, ed. by Robert Bridges and Charles Williams. The Saturday Review, 151 (1931), 237-38.

Bridges' introduction, while at times too critical, is essential reading for understanding Hopkins' poetry and some of his poetic idiosyncracies.

11. Jones, G. W. "The Message of One of England's Greatest Poets to a Printer and Printers." [London: The Sign of the Dolphin, 1931.] 12pp.

Reproduces portions of The Testament of Beauty to illustrate Bridges' care for the craft of typography.

12. Larrabee, Harold Atkins. "Robert Bridges and George Santayana." Faculty Papers of Union College, 2 (1931), 77-95.

As a metrical innovator Bridges is "a sort of Einstein in poetry" who replaces "Newtonian" meter with "relativist" pure rhythm, a meter that allows for easier composition and reading of long philosophic poems. The Testament of Beauty "touches all the great themes of human life and destiny." Bridges is neither a profound nor an original thinker; he is the spokesman for a great tradition that sees beauty as the pathway to a spiritual destiny. He is "likely to remain a connoisseur's poet."

13. Magnus, Laurie. "The Testament of Beauty." Essays by Members of the Royal Society of Literature, 10 (1931).

A reprint of 1930.34.

14. Milford, Humphry S. "Bridges's Shorter Poems." Letter in The Times Literary Supplement, 2 July 1931, p. 528.

Although Shorter Poems was issued in two formats, the paper size was the same for both. Both editions reflect Bridges' wishes regarding the order and presentation of the poems.

15. Pearce, T. M. "The Legacy of Robert Bridges." Rev. of The Testament of Beauty, by Robert Bridges. The New Mexico Quarterly, 1 (1931), 393-404.

Victorian faith and optimism combine with modern scientific clear-headedness in The Testament of Beauty to produce a searching analysis of the impulses that move mankind. In this work Bridges' mind has distilled the cultured thought of European civilization and held the mirror of science up to nature. Nevertheless, his "philosophy is . . . deep centered in the intuitive nature of man."

16. Read, Herbert. Rev. of Poems of Gerard Manley Hopkins, ed. by Robert Bridges and Charles Williams. The New Criterion, 10 (1931), 553-54.

Bridges understood the craftsmanship and beauty of Hopkins' verse, but a "lack of sympathy" for his poetic ideals caused Bridges to judge Hopkins' verse by a standard that Hopkins never sought to be measured by. Bridges' introductory remarks are marked by "pedantic velleity."

17. Smith, Fred. "Two Testaments." The Holburn Review (1931), 175-79.

Compares Davidson's The Testament of a Man Forbid to The Testament of Beauty. Whereas Davidson sinks through despair to death, Bridges rises through joy to transcendental vision.

18. Smith, Logan Pearsall. "Robert Bridges: Recollections." The Society for Pure English, 35 (1931), 481-502.

Relates Bridges' role in the creation and early

history of the Society. Includes three letters from Bridges to Smith and one from Sir Walter Raleigh to Bridges.

19. Smith, Nowell Charles. Notes on The Testament of Beauty. London: Oxford University Press, 1931. 94pp.

This book is a paraphrase of and commentary on The Testament of Beauty. Unlike those critics who feel the poem lacks a coherent philosophy, Smith feels the poem is imbued with "a definitely reasoned aesthetic theory of life," and furthermore, that it is the "first great didactic poem of aesthetic philosophy."

20. Sulkie, Thomas A. "The Testament of Beauty." Rev. of The Testament of Beauty, by Robert Bridges. The Catholic World, 133 (1931), 422-27.

The Testament of Beauty reverses the modern trend toward short literary works. It has "little or no lyricism," and expounds the same rationalistic errors of both the nineteenth century and the modern mind. "It is the Aeneid of a pinch of dust into a saint"; it is not a classic. It is "a testimonial of the emptiness of a literature and of a faith in matter as the prime principle of life even a supernatural life; a testimonial to the struggle and turmoil of a bewildered generation clamped in the iron jaws of error."

21. Walton, Eda Lou. Rev. of The Shorter Poems of Robert Bridges. The New York Times, 23 Aug. 1931, Sect. 4,

p. 5, col. 3.

Bridges' poetry, which seems Victorian, is English to the core. He will be remembered as a writer of perfect lyrics, not as an innovator in verse.

22. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1925. 4th ed. London: Methuen and Co., Ltd., 1931, pp. 104-05.

A reprint of 1928.19.

23. Winters, Yvor. "Traditional Mastery: The Lyrics of Robert Bridges." Rev. of The Shorter Poems of Robert Bridges. The Hound and Horn, 5 (1931-1932), 321-27.

Bridges is "the most valuable model of poetic style to appear in the language since Dryden." "No living poet is capable of such masterly writing." Bridges' technical merits have caused him to be ignored by critics. Those qualities praised in the work of Hopkins are the very qualities which make Hopkins' poetry inferior to Bridges'. The experience rendered in Hopkins is incomplete, while in Bridges it is complete. "It is to be hoped, for the sake of twentieth-century poetry, that [Bridges] will receive the study his own poetry merits."

24. Wolfe, Humbert. "Robert Bridges." The English Review, 53 (1931), 79.

A sonnet to Robert Bridges.

25. Wolfe, Humbert. "Robert Bridges." The Literary Digest, 110 (1931), 22.

A sonnet to Robert Bridges.

26. Z[abel], M[orton] D[auwen]. "Two English Classicists." Rev. of The Shorter Poems of Robert Bridges. Poetry, 39 (1931-1932), 280-85.

The lyric character of Bridges' poems is curtailed by his restrained sensibility. The poems would have profited by an "expansion and substantiation in contemporary consciousness." However, the rhetorical and archaic tendencies of the poems are justified because they are organic to the lyrics. Bridges is "one of the first modern writers in the English lyric tradition."

1932

1. Berger, Rosa. "Robert Bridges's Weltanschauung und Kunstprinzip." Diss. Wein 1932.

Unable to obtain.

2. Boas, George. Philosophy and Poetry. Norton, MA: Wheaton College Press, 1932. 34pp.

Boas argues that "a philosophic poem is philosophy made concrete," and that such a poem needs a central image which reflects the poet's evaluation of the universe. The Testament of Beauty fails as a philosophic poem because of

an inherent contradiction in Bridges' image of the charioteer, which depicts man as the master of his warring passions, and Bridges' acceptance of evolutionary theory as a basis for his poem, a theory which holds that man is merely the product of his passions. Despite this, The Testament of Beauty is "one of the great English poems of the first quarter of the twentieth century."

3. Bridges, Robert. Letter in Men and Memories: Recollections of William Rothenstein. Vol. II. 1900-1922. New York: Coward-McCann, Inc., 1932, II, 299-301 and passim.

A letter from Bridges to Rothenstein regarding the inclusion of a poem by Tagore in Bridges' Spirit of Man and a letter from Tagore to Rothenstein expressing the former's reservations about the inclusion.

4. Bridges, Robert. Poems in The Book of Living Verse. Ed. Louis Untermeyer. New York: Harcourt, Brace and Co., 1932, pp. 480-81.

This anthology includes "Nightingales," "A Passer-By," and "I love all beauteous things."

5. Bridges, Robert. Poems in Modern British Poetry. Ed. Louis Untermeyer. 3rd ed. rev. New York: Harcourt, Brace and Co., 1932, pp. 168-72.

This anthology omits the Hillyer essay (see

1930.30) and several poems found in previous editions (see 1930.08).

6. Bridges, Robert. Poems in New Hesperides. Eds. Andrew Robert Ramey and Winifred Johnston. New York: Thomas Nelson and Sons, 1932, pp. 127-29.

This anthology includes "Triolet" and "Rondeau."

7. Bridges, Robert. Poems in Poetry of the Transition: 1850-1914. Eds. Thomas Marc Parrott and Willard Thorpe. New York: Oxford University Press, 1932, pp. 454-69.

This anthology includes "I love all beauteous things," "A Passer-By," "Elegy," "I never shall love snow again," "Pater Filio," "My delight and thy delight," "I will not let thee go," and "I have loved flowers that fade."

8. Caldwell, James Ralston. "Beauty's Will." The University of California Chronicle, 34 (1932), 81-86.

The Testament of Beauty is a loosely organized restatement of the idea that to love and cherish beauty is to attain wisdom. Bridges' ideas and attitudes are reactionary, commonplace, orthodox, trite, and conventional. The Beauty in this poem is "a soft garment" that protects and isolates Bridges "from the bitter gust of life."

9. "Care-free Lines." Rev. of Verses Written for Mrs.

Daniel, by Robert Bridges. The Times Literary Supplement, 4 Aug. 1932, p. 554.

Bridges' mastery of style is evident in this playful verse that grows out of deep friendship. Here is much "bantering, affectionate kindliness." Includes a colotype reproduction of the original ms.

10. Elton, Oliver. "Robert Bridges and The Testament of Beauty." English Association Pamphlets, 83 (1932), 3-15.

In The Testament of Beauty Bridges attempts "to show the place of Beauty in the whole economy of thought," especially as it relates to ethics, theology, and his personal outlook on life. The poem traces the growth of the idea of Beauty through four historical/biological stages. "The conception of Beauty set forth in this poem does not fit very clearly into the long history of philosophical speculation on the subject." Because Bridges' genius is lyrical and meditative rather than speculative, the personal experiences related in the poem are more poetic than the philosophical passages. Bridges' "new" poetic style accommodates the technical jargon of philosophy and "surely deserves all the honors."

11. Hughes, Nabel L. Violet. Everyman's Testament of Beauty: A Study in The Testament of Beauty of Robert

Bridges. London: Student Christian Movement Press,
1932. 188pp.

This study examines three aspects of The Testament of Beauty: the teachings of the poem, its social and educational importance, and its value for literature and life. The final section of the book contains a religious service derived from lines taken from the poem. The Testament of Beauty is "a Greek Testament brought to its inevitable completion in the Christian faith."

12. Larrabee, Harold Atkins. "Robert Bridges and George Santayana." The American Scholar, 1 (1932), 167-82.

A reprint of 1931.12.

13. Long, T. S. Rev. of The Testament of Beauty, by Robert Bridges. The Saturday Review, 38 (1932), 369-73.

Unable to obtain.

14. McK[errow], R[obert] B. Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 5. Review of English Studies, 8 (1932), 371.

Bridges' recommendation for the pronunciation of "the" is questionable.

15. Newbolt, Sir Henry. "Mary Coleridge and Robert Bridges." In My World as in My Time. London: Faber and Faber, 1932, pp. 184-91 and passim.

An account of Newbolt's first two meetings with Bridges at Yattendon and Bridges' comments on both Newbolt's poetry and "the great need of modern poetry for a fresher diction and a broader freedom." Also mentioned is the role Bridges played in the publishing of Mary Coleridge's poetry.

16. Parrott, Thomas Marc, and Willard Thorpe. "Robert Bridges." In Poetry of the Transition: 1850-1914. New York: Oxford University Press, 1932, pp. 450-54.

Bridges fought to preserve "the best of the old order." All the excellencies of English poetry are distilled in his verse. "His lyric gift was as great as that of any English poet; his critical sense could match it." He was a "poet of joy," and The Testament of Beauty represented the culminating expression of "his store of wisdom, a perfected technique, and a love of beauty."

17. "Robert Bridges as Critic." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 5. The Times Literary Supplement, 28 Jan. 1932, p. 57.

These essays "attempt to persuade us to use our English voices and language as though we loved the sound of them." The criticism shows patient thought, elaborate skill and ingenuity, grace, poise, wit, intuition, judgment, and imagination. Bridges is a philosopher and artist, one devoted to method, order, and precision, who knew life at first hand.

18. Smith, Nowell Charles. Notes on The Testament of Beauty. 2nd ed. Oxford: Oxford University Press, 1932. 94pp.

Essentially a reprint of 1931.19. Minor revisions and additions to the notes.

19. Stevenson, Lionel. "Contemporary Poets." In Darwin Among the Poets. Chicago: University of Chicago Press, 1932, pp. 335-43.

Much of Bridges' early work reveals his acquaintance with modern scientific theories. Prometheus has definite evolutionary implications while "Winter Delights" is a "detailed and enthusiastic survey of the whole scope of science" which draws inspiration from the past evolutionary record. It is "the first real poem of modern science." The ideas in these and other poems are brought together in The Testament of Beauty and clarified into a coherent whole "based solidly on the whole cycle of modern science." However, all natural processes in this poem refer back to the will of God.

20. Stonier, George W. "Gerard Manley Hopkins." Rev. of Poems of Gerard Manley Hopkins, ed. by Robert Bridges and Charles Williams. The New Statesman and Nation, NS 3 (1932), 836-38.

Bridges' criticism of Hopkins' sensualism and

asceticism fails to see that these are the qualities which make Hopkins' poetry great.

21. "Three Friends." Rev. of Three Friends, by Robert Bridges. The Times Literary Supplement, 17 Nov. 1932, p. 855.

Though written in later life, these essays represent different periods in Bridges' life, and the reticence with which Bridges wrote them reveals more about him than about those who are honored by them.

22. van Doorn, Willem. "Die-hards: Third Group. Romancers." In Of the Tribe of Homer: Being an Inquiry into the Theory and Practice of English Narrative Verse Since 1883. Amsterdam: N. V. de Arbeiderspers, 1932, pp. 139-43.

Bridges' strict attention to poetic form leads to gratuitous lines and stanzas which come "dangerously near to mere twaddle." Although his use of scientific theory is sometimes incongruous, his descriptions of the natural world are superb. The "interest" created by his poetry "is of the mildest kind."

23. Winters, Yvor. "T. Sturge Moore." Rev. of The Poems of T. Sturge Moore. Hound and Horn, 6 (1932-1933), 542-43.

Bridges' Nero plays are the "greatest tragedy

since The Cenci" and superior to anything outside of Shakespeare. The Christian Captives is nearly as fine, and Achilles in Scyros is "nearly as lovely as Comus." Bridges is "the most finished and original master of blank verse since Milton."

1933

1. Bridges, Robert. "Poetic Diction in English." In English Critical Essays: Twentieth Century. Ed. Phyllis M. Jones. London: Oxford University Press, 1933, pp. 1-10.

A reprint of Chapter II, 1923.06.

2. Evans, Benjamin Ifor. "Robert Bridges and his Associates." In English Poetry in the Later Nineteenth Century. London: Methuen and Co., Ltd., 1933, pp. 218-43 and passim.

Bridges was "the last of the Victorians." His experiments in prosody and adherence to classical forms and subjects produced a "fastidious" poetry which lacked imagery. The Growth of Love emphasizes the effect of love on art and life. The dramas are only "dubiously successful" and remain "poetic exercises" in which intellectual concerns supersede human concerns. The Testament of Beauty is vitiated by idiosyncratic spelling, unfamiliar meter, and a facile dismissal of the problem of evil. Despite this the poem depicts

a certainty of faith combined with a serenity of mood and unites the poetry of the early and late nineteenth century. "It is with The Testament of Beauty that nineteenth-century poetry comes to an end."

3. Field, Michael. "Revisiting Cambridge." In Works and Days: From the Journal of Michael Field. Eds. T. Sturge and D. C. Moore. London: J. Murray, 1933, p. 128.

Relates a brief conversation about Bridges' poetry.

4. Hillyer, Robert. Some Roots of English Poetry. Norton, MA: Wheaton College Press, 1933, pp. 9, 13.

Bridges exhibits two necessary qualities for a poet to write good poetry: he is at home in his world, and he weaves together the past and the present. The Testament of Beauty illustrates both of these characteristics.

5. Kunits, Stanley J. "Robert Bridges." In Authors Today and Yesterday. New York: H. W. Wilson Co., 1933, pp. 91-94.

Primarily a biographical essay with an occasional critical comment.

6. Mackenzie, Compton. "The Oxford Point of View." In Literature in My Time. New York: Loring and Mussey; London: Rich and Cowan, Ltd., 1933, pp. 133-36.

Bridges' article on the proper pronunciation of Latin was the most important article to appear in The Oxford Point of View, and his essay on Keats is "the finest piece of poetic criticism in the English language." Although Bridges was always "aloof from popularity," the popularity of The Testament of Beauty was due to the public's longing "for any work of literature . . . that seemed to offer a thread of guidance through the bewildering maze into which science had plunged itself and the world."

7. Megroz, R. L. "Anti-Decadence." In Modern English Poetry, 1882-1932. London: Ivor Nicholson and Watson, Ltd., 1933, pp. 103-05 and passim.

Bridges "is chronologically as well as by his temper a poet of last century" whose early poetry combined Latin scholarship and "skilled imitations of classical English poetry," and avoided contemporary influences. The Testament of Beauty is a "prosaic and rhetorical but skillful metric exercise in unoriginal uplifting thought." The Growth of Love is too ambitious for his "definitely limited capacity for matching depth of emotion with profundity of insight or magnificence of vision." Bridges is one of those "'nature poets' who seek not consolation or dark secrets but texts for delight."

8. Rev. of Three Friends, by Robert Bridges. The London

Quarterly and Holborn Review, 158 (1933), 271-72.

"Amusing stories, acute literary criticism, and ripe wisdom make these lives a rare treasure."

9. Southron, Jane Spence. "Three Friends of Robert Bridges." Rev. of Three Friends, by Robert Bridges. The New York Times, 19 Jan. 1933, Sect. 5, p. 8, col. 3.

Bridges interpreted the finest tendencies of his day. These essays represent three distinct aspects or times in his life: Eton and the Oxford Movement, Oxford and the Pre-Raphaelites, and interest in language. Bridges' humanity shines through these essays.

10. Ward, Alfred Charles. "Robert Bridges: The Testament of Beauty." In The Nineteen-Twenties: Literature and Ideas in the Post-War Decade. 2nd ed. London: Methuen and Co., Ltd., 1933, pp. 80-86.

A reprint of 1930.62.

11. Williams, Charles Walter Stansby. "The Dispersal of Mist." In Reason and Beauty in the Poetic Mind. Oxford: The Clarendon Press, 1933, pp. 173-75.

The Testament of Beauty does not achieve greatness because it contains no "essence of tragedy"; it fails to reconcile the discordant elements of life, a reconciliation which is the chief aim of poetry. The Testament of Beauty has greater amplitude but less insight than Pope's Essay on

Man. Parts of The Testament of Beauty are better analyses of poetic genius than of life.

12. Williams, Charles. "Robert Bridges." In English Critical Essays: Twentieth Century. Ed. Phyllis M. Jones. London: Oxford University Press, 1933, pp. 290-301.
A reprint of 1930.68.

1934

1. Abercrombie, Lascelles. "Bridges on Prosody." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 7. The Listener, 11 (1934), 810.

The use of phonotype shows Bridges' deep reverence for the spoken word, a reverence at the root of his metrical experiments also. He could have been "the finest critic in our literature," if he had wanted to make a career of criticism.

2. Bateson, Frederick Wilse. "The Present Day." In English Poetry and the English Language. Oxford: The Clarendon Press, 1934, pp. 127-28.

Bridges' poetry is less dependent on prose than that of his Victorian predecessors, but it lacks "firmness and vividness." His poems are morally didactic and undramatic. Bridges attempted to revitalize the poetic language he inherited from the Pre-Raphaelites.

3. Bridges, Robert. Poem in Poetry: Its Appreciation and Enjoyment. Eds. Louis Untermeyer and Carter Davidson. New York: Harcourt, Brace and Co., 1934, pp. 240-41.

This anthology includes "London Snow."

4. "Bridges on Dryden." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 6. The Times Literary Supplement, 11 Jan. 1934, p. 25.

Bridges was "potentially the finest critic of his age." Perhaps he did not write more criticism because he regretted his lack of qualification, a lack he cultivated through idiosyncratic reading and prejudice. He condemned Dryden primarily because he attacked Milton.

5. Bullough, Geoffrey. "Inheritance of the Twentieth Century." In The Trend of Modern Poetry. Edinburgh and London: Oliver and Boyd, 1934, pp. 12-15.

Bridges was "the last of the platonic poets," to whom beauty was "an ethical and intellectual principle." The Testament of Beauty is a "noble reflective poem" which "rivals Lucretius and contains more fine passages of description, reminiscence, and argument than any other poem of our day." Although his experiments with classical prosody left him "with an excessive regard for quantity," Bridges prosodic experiments "form a definite contribution to the development of English verse."

6. Coblentz, Stanton A. "Robert Bridges and His Own Spelling." Rev. of The Collected Essays, Papers, etc. of Robert Bridges, Vol. 2. The New York Times, 27 May 1934, Sect. 5, p. 4, col. 2.

Bridges has much to say in these essays that is worthwhile; however, the eccentric spelling and printing are barriers to comprehension and enjoyment.

7. de Selincourt, Ernest. "Robert Bridges." In Oxford Lectures in Poetry. Oxford: The Clarendon Press, 1934, pp. 207-32.

The Testament of Beauty reveals all that went to make up Bridges' "lofty, distinguished personality." His early poetry, which depicts "the theme of the joy that lives in beauty," shows how he "demanded from poetry . . . a flawless beauty of form and language." Bridges' fame rests on his lyrics, Eros and Psyche, and The Testament of Beauty; but his dramas are the poorest aspect of his work. The beauty of Bridges' verse is in its rhythmical variations, variations stimulated by his friendship with Hopkins. His "characteristic beauties of rhythm and melody" are brought to perfection in his nature poems, and he is among the finest of the English love poets. "He is essentially the poet of joy, rather than of sorrow, of attainment rather than of unsatisfied longing."

8. de Selincourt, Ernest. "The Testament of Beauty." In Oxford Lectures in Poetry. Oxford: The Clarendon Press, 1934, pp. 233-56.

"The Testament of Beauty is an imaginative exposition of the spiritual origin and destiny of man," which "reveals the manner in which by the influence of beauty man may rise to a consciousness of his spiritual heritage." Reason may either assist or retard man's progress. The meter of the poem is "a triumph of art" and a "perfect union of sound and sense." "All this is great poetry; our century, at least, has not heard its likes before." "What Wordsworth did for the choicer spirits of his own time, Bridges has done for ours."

9. Gordon, George Stuart. "Poetry and the Moderns." Inaugural Lecture, Delivered Before the University of Oxford on 3 Dec. 1934. Oxford: The Clarendon Press, 1935. 33pp.

Cites Bridges' metrical experiments as a precursor of modernism.

10. Hearn, Lafcadio. "Poems About Children." In On Poetry. Eds. Ryuji Tanabe, et al. Tokyo: Hokuseido Press, 1934, pp. 216-46 and passim.

"Robert Bridges is a very great poet--as great as any English poet now living, with the single exception of

Swinburne." Although his poetry is "a little too fine for the common class of reader," it contains "deep and true beauty" which is only apparent after several readings. "On a Dead Child" is "unapproachable" in its pathos. "Pater Filio" and sonnet 39 from The Growth of Love are also mentioned.

11. Kunitz, Stanley J. "Robert Bridges." In Authors Today and Yesterday. New York: H. W. Wilson Co., 1934, pp. 91-94.

A reprint of 1933.05.

12. Leslie, Shane. Rev. of The Letters of Gerard Manley Hopkins to Robert Bridges, ed. by Claude Collier Abbott. The Saturday Review of Literature, 11 (1934-1935), 449-50.

Bridges, the human counterpart and poetical counterpoint to Hopkins, "learned to write poetry to Hopkins's invisible baton."

13. "The Morality of Beauty." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 8. The Times Literary Supplement, 6 Sept. 1934, p. 601.

Bridges, convinced "that the good and the beautiful in human behavior are identical," always defended "complete humanity" and was "by nature incapable of admitting a

division between the moral and the aesthetic and the religious."

14. "Poetry and Technique." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 7. The Times Literary Supplement, 24 May 1934, p. 372.

"The critical quality of the reviews is extraordinarily high," although Bridges perhaps exaggerates the degree of consciousness with which a poet works.

15. Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 8. The Commonweal, 20 (1934), 626.

These critical essays are more valuable than dozens of vastly more imposing tomes.

16. Swinnerton, Frank. "Pre-War Poets." In The Georgian Scene. New York: Farrar and Rinehart, 1934, pp. 258-60.

Bridges' work represents "a beautiful vein of pure poetry" that "provides an invaluable link between the old and new." Although he wrote much about "joy," it was always an abstraction and rarely seemed felt on the pulses. His poetry is "the product of genius overlaid by breeding."

1935

1. Abbott, Claude Collier, ed. "Introduction." In The Letters of Gerard Manley Hopkins to Robert Bridges.

Vol. I of The Letters of Gerard Manley Hopkins. 3 vols. London: Oxford University Press, 1935, I, xv-xlvii.

This volume contains 117 letters and postcards from Hopkins to Bridges which reveal "the delicate record of a long and fruitful fellowship." Bridges' devotion to Hopkins "was exemplary throughout"; indeed, "it may safely be said that the work of no poet has ever been treated by a contemporary with greater reverence." These letters depict "the attraction and clash of two very different and finely sensitive natures. Of the two Bridges was more sure of his course." For Bridges, despite his religious differences with Hopkins, "poetry is, in itself, a religion." He is "first and always a poet." Volumes II and III contain references to Bridges throughout.

2. Bridges, Robert. Letters in Men and Memories: Recollections of William Rothenstein. Vol. I. 1872-1900. New York: Coward-McCann, Inc., 1935, I, 227-28, 297-98, 327-29, and passim.

Four letters and excerpts of letters from Bridges to Rothenstein on subjects ranging from Rothenstein's English Portraits to journal contributions, Shakespearean criticism, and mutual friends.

3. Bridges, Robert. Poems in The Golden Book of Modern

English Poetry. Ed. Thomas Coldwell. London: J. M. Dent and Sons; New York: E. P. Dutton and Co., 1935, pp. 1-12.

This anthology includes "Nightingales," "A Passer-By," "On a Dead Child," and "London Snow."

4. Bridges, Robert. Poems in The Poet's Tongue. Ed. W. H. Auden and John Garrett. London: G. Bell and Sons, Ltd., 1935, pp. 128, 153-54.

This anthology includes "Johannes Milton, Senex" and "November."

5. Johnson, Wingate M. "The Physician in Literature." Hygeia, 13 (1935), 886-87.

Bridges is a "scholar's poet." A portrait is included.

6. Lipscomb, Herbert C. "Lucretius and The Testament of Beauty." The Classic Journal, 31 (1935-1936), 77-88.

Cites strong moral, aesthetic, and philosophical parallels between Bridges and Lucretius.

7. Millet, Frederick B. "Robert (Seymour) Bridges." In Contemporary British Literature. New York: Harcourt, Brace and Co., 1935, pp. 150-54 and passim.

Essentially a reprint which updates the biographical and bibliographical material of previous editions.

8. Stonier, George W. "Books in General." Rev. of The Letters of Gerard Manley Hopkins to Robert Bridges, ed. by Claude Colleer Abbott. The New Statesman and Nation, 9 (1935), 108.

Contrary to Bridges' opinion, religion did not stifle Hopkins' poetry. Hopkins developed his poetry despite his friendship with Bridges. The relationship of the two poets was a struggle between the genius of Hopkins and the talent of Bridges.

1936

1. Beach, Joseph Warren. "Victorian Afterglow." In The Concept of Nature in Nineteenth-Century English Poetry. New York: Macmillan Co., 1936, pp. 524-28.

Bridges' poetry is filled with "scientific lore" and is "written with a mild, genial idiosyncrasy of thought and expression" which makes it seem "curiously antediluvian." Poems in Classical Prosody and The Testament of Beauty are "poetry in form only" whose major weakness is Bridges' vague definition of Beauty. He fails "to make more than a plausible synthesis of his evolutionary positivism and his religious-platonic cult of Eternal Essences." Bridges' effort to be scientific was "betrayed by the loyalty he felt he owed to poetry."

2. Bridges, Robert. Poems in Modern British Poetry. Ed.

Louis Untermeyer. New York: Harcourt, Brace and Co.,
1936, pp. 104-10.

A reprint of 1930.08.

3. Bridges, Robert. Poems in Poetry of the Transition:
1850-1914. Eds. Thomas Marc Parrott and Willard Thorpe.
New York: Oxford University Press, 1936, pp. 454-69.

A reprint of 1932.07.

4. Grew, Eva Mary. "The Testament of Beauty: A Study of
Musical Passages." The British Musician and Musical
News, 13 (1936), 127-29, 154-56, 182-84, 202-04;
14 (1937), 9-10, 35-36.

Examines the role of music in The Testament of
Beauty. Bridges' comments on music in the poem "are a glos-
sary to what has been determined concerning this art during
the past two thousand and more years."

5. Guerard, Albert, Jr. "Robert Bridges." The Virginia
Quarterly Review, 12 (1936), 354-67.

Bridges wrote mature poetry from the first. His
short lyrics exhibit form and convention, technical excel-
lence and an avoidance of strained originality. A sense of
beauty pervades all. He is without peer as a landscape poet.
He has a wider range of feeling, meters, and language than
Hopkins, Eliot, or Pound. Bridges is "a more important
experimenter than any poet of our time." The Nero plays

and Achilles deserve a permanent place in English literature. The Growth of Love is a miniature Testament of Beauty. "Bridges has more to teach us concerning our present literary failings than any writer of the century."

6. Houston, Percy Hazen, and Charles W. Cooper. "Literature of the Last Generation." In Main Currents of English Literature. New York: F. S. Crofts and Co., 1936, p. 429.

Bridges is "distinguished for purity of form and for his gentle and graceful lyrics." His fame will rest on The Testament of Beauty.

7. Jack, Peter Monro. "The Collected Poems of Robert Bridges." Rev. of Poetical Works of Robert Bridges, Vol. II. The New York Times, 28 June 1936, Sect. 6, p. 2, col. 2.

This second edition adds October and New Verse. The new poems enhance Bridges' reputation.

8. Parrott, Thomas Marc, and Willard Thorpe. "Robert Bridges." In Poetry of the Transition: 1850-1914. New York: Oxford University Press, 1936, pp. 450-54.

A reprint of 1932.07.

9. "A Poet's Social Vision: Robert Bridges on Democracy and Education." Rev. of Collected Essays, Papers, etc.

of Robert Bridges, Vol. 10. The Times Literary Supplement, 26 Dec. 1936, p. 1065.

This last volume of Bridges' collected essays represents a prose commentary on The Testament of Beauty, and reveals "an authentic Platonist" who ignored the problems of modern industrial society.

10. Read, Herbert. "Gerard Manley Hopkins." In In Defence of Shelley and Other Essays. London and Toronto: William Heinemann Ltd., 1936, pp. 111-44.

Despite the fact that Bridges first edited and published Hopkins' poetry, he had no sympathy with Hopkins' poetic ideals and probably did not actually understand the theory of sprung rhythm. The "Introduction" to the 1918 edition of Hopkins' poetry is marked by "pedantic velleity," as though Bridges were dealing with a poet of only minor interest. Bridges' character is marked by pedantry, lack of perception, and conceit, a conceit illustrated by his destruction of his letters to Hopkins to protect his self-image.

11. Spender, Stephen. "The Sheltered Muse." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 10. The London Mercury, 35 (1936-1937), 334-36.

"Bridges was a considerable poet" whose writings were "profoundly and continuously affected." He was an

"individualist cut off from the life of his time" who imposed an egocentric philosophy on the world around him.

12. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1925. 6th ed. London: Methuen and Co., Ltd., 1936, pp. 104-05.

A reprint of 1928.19.

1937

1. Brandl, Leopold. "Robert Bridges' 'Das Vermachtnis der Schonheit.'" Germanische-Romanische Monatsschrift, 25 (1937), 34-50.

The theme that runs throughout all of Bridges' writings is the idea that beauty is the motivating goal and purpose of man and culture.

2. Bridges, Robert. Poems in British Poetry of the Eighteen-Nineties. Ed. Donald Davidson. New York: Doubleday, Doran and Co., Inc., 1937, op. 234-43.

Ten poems by Bridges, including "A Passer-By," "London Snow," "Winter Nightfall," "Nightingales," and "I love all beauteous things."

3. Bush, Douglas. "Robert Bridges (1844-1930)." In Mythology and the Romantic Tradition in English Poetry. Cambridge, MA: Harvard University Press, 1937, pp. 433-43.

A discussion of Eros and Psyche, Prometheus, The Return of Ulysses, Achilles in Scyros, and Demeter. These works are "the sometimes beautiful mistakes of a born lyricist." Although Bridges intended all of the dramas, except for Nero, for stage production, "it is impossible to consider as acting dramas works so defective in stagecraft and characterization." They reveal Bridges' attitude toward life and art long before The Testament of Beauty was written. Bridges' quiet classicism and faith in Reason have caused critics who value "gross and violent stimulants" to misjudge his work. He is "academic and traditional in the good as well as the bad sense."

4. Cock, A. A. "Robert Bridges and The Testament of Beauty with some References to Gerard Manley Hopkins." France-Grande-Bretagne, April 1937, pp. 92-96.

Unable to obtain.

5. Davidson, Donald. "Robert Bridges." In British Poetry of the Eighteen-Nineties. New York: Doubleday, Doran and Co., Inc., 1937, pp. 233-34.

There is a "pronounced and consistent interest in classical themes and modes" throughout Bridges' career. Although Shorter Poems and New Poems are nearer in mood and manner to the 1890s in their adherence to a well-defined aesthetic ideal, Bridges was apart from the tragic generation

of the Aesthetes. He experimented within the limits of tradition and was "one of the greatest and most learned of English prosodists."

6. Del Re, Arundell. "Commentary." In The Testament of Beauty, by Robert Bridges. [Tokyo:] Hokuseido Press, [1937,] pp. ii-xvii.

Unable to obtain.

7. Hillyer, Robert. "A Laureate's Prose." Rev. of Collected Essays, Papers, etc. of Robert Bridges, Vol. 10. The Saturday Review of Literature, 15 (1937), 16.

The "nervous scream of the italic typography" and the "freakish spelling" are regrettable distractions. The comments on poetry and technique are made by "one of the greatest masters of the art," and reveal a philosophy grounded in experience.

8. Meissner, P. Rev. of Poetical Works of Robert Bridges. Deutsche Literaturzeitung, 58 (1937), 536-37.

Bridges' strong sense of poetic form may seem un-English; however, his desire to enrich the English language and thus renew the English character is in a long British tradition running from Milton to Arnold.

9. Ward, Alfred Charles. "Robert Bridges: The Testament of Beauty." In The Nineteen-Twenties: Literature and

Ideas in the Post-War Decade. 3rd ed. London: Methuen and Co., Ltd., 1937, pp. 80-86.

A reprint of 1930.62.

10. Weygandt, Cornelius. "The Old Main Line." In The Time of Yeats. New York: D. Appleton-Century Co., Inc., 1937, pp. 67-77.

Bridges knew his limits, and the greatness of his work represents "an accomplishment in lyric poetry, narrow in range, but of impeccable artistry, and of a new beauty." He lacks passion, not just the passion of love but any passionate feeling at all. "There are not many 'readings of life' in Bridges." His plays are "untheatrical," but it is by his lyrics that his reputation stands or falls.

11. Winters, Yvor. "Poetic Convention." In Primitivism and Decadence: A Study of American Experimental Poetry. New York: Arrow Editions, 1937, pp. 139-41 and passim.

Bridges' prosodic theory overlooks the variation of accents and fails to differentiate between accentual-syllabic and syllabic meters; therefore, the meter of The Testament of Beauty fails on two counts: there is no limit to the variability of accent in any given line and no established norm for the basis of variation. Despite this, Bridges' adherence to recognized poetic convention and tradition makes him "a finer poet and a saner man" than

either Pound or Eliot.

12. Winters, Yvor. "Robert Bridges and Elizabeth Daryush." The American Review, 8 (1937), 353-67.

Bridges and Hardy are the two most impressive poets since Milton. Of the two, Bridges has greater intellectual scope, artistic diversity, complexity, and richness. He was able "to imbue a simple expository statement of a complex theme with a rich association of feeling, yet with an utterly pure and unmannered style." Unlike Daryush, Bridges' poetry is impersonal, balanced, and intellectual.

13. Winters, Yvor. "Traditional Mastery: The Lyrics of Robert Bridges." In Literary Opinion in America. Ed. Morton Dauwen Zabel. New York: Harper and Brothers, 1937, pp. 237-45.

1931.23.

1938

1. Batho, Edith Clara, and Bonamy Dobree. "Poetry." In The Victorians and After, 1830-1914. Vol. IV of Introductions to English and American Literature. Gen. ed. Bonamy Dobree. 5 vols. London: The Cresset Press; New York: Robert M. McBride and Co., 1938, IV, 70-71 and passim.

Although Bridges "lacked the imaginative leap" to

transform experience into poetry, he injected a necessary scholarly quality into English poetry. His best work is his lyrics, the best of which are found in Shorter Poems. Bridges' work sums up the preceding literary tradition and carries it to its conclusion. His later works are marred by "a somewhat crabbed philosophy."

2. Bridges, Robert. Poem in A New Anthology of Modern Poetry. Ed. Selden Rodman. New York: Random House, Inc., 1938, p. 67.

This anthology includes "Johannes Milton, Senex."

3. Bridges, Robert. Poem in Understanding Poetry. Eds. Cleanth Brooks and Robert Penn Warren. New York: Henry Holt and Co., 1938, p. 198.

This anthology contains "Nightingales."

4. Brooks, Cleanth, and Robert Penn Warren. "Nightingales." In Understanding Poetry. New York: Henry Holt and Co., 1938, pp. 198-200.

An interpretation of "Nightingales."

5. Heywood, Terence. "Hopkins and Bridges on Trees." The Poetry Review, 29-30 (1938-1939), 213-18.

Bridges is more eclectic in his use of trees than Wordsworth, but like Wordsworth, spiritual elation and response to nature are the tenor of much of his tree imagery.

6. Howgate, George W. "In America." In George Santayana. Philadelphia: University of Pennsylvania Press; London: Oxford University Press, 1938, pp. 289-91.

Discusses Santayana's influence on Bridges and The Testament of Beauty, which shares with Santayana's The Life of Reason an evolutionary view of Reason; however, Bridges' view goes further and posits a teleological view of the evolutionary process, one which "justifies man's religious insights." "Bridges's rationalism is brought into line with what a good Anglican might expect of his poet laureate."

7. Kunitz, Stanley J. "Robert Bridges." In Authors Today and Yesterday. New York: H. W. Wilson Co., 1938, pp. 91-94.

A reprint of 1933.05.

8. Lahey, G. F., S. J. Gerard Manley Hopkins. London, New York, and Toronto: Oxford University Press, 1938, pp. 16-18 and passim.

Bridges withheld the publication of Hopkins' poems in order to wait for a fit audience for his friend's verse, and it is "intolerable that his understanding and sympathy for his friend should be questioned."

9. Langdon-Brown, Walter. "Robert Bridges: The Poet of Evolution." In Thus We Are Men. London: Kegan Paul, Trench, Trubner and Co., Ltd., 1938, pp. 152-71.

Bridges is "the poet of emergent evolution" who "wished his poetry to express the philosophy he acquired from natural science in general and from medicine in particular." He is "a poet's poet" whose depth and beauty of thought appeal to the "ordinary" reader. His Broadcast Lecture on Poetry is the most succinct statement of his philosophy. The Testament of Beauty is "the rich flowering of a generous, cultivated mind" and "brings a wealth of consolation and calm to a distraught age."

10. Oberdieck, Wilhelm. "Die Weltanschauung des Testament of Beauty von Robert Bridges." Diss. Gottingen 1938.

Unable to obtain.

11. Palmer, Herbert. "Robert Bridges and Some Others." In Post-Victorian Poetry. London: J. M. Dent and Sons, Ltd., 1938, pp. 53-61.

Unlike Housman and Hardy, Bridges advanced in poetic technique and lost little in poetic content or vision. His best volumes of poetry are October and New Verse. Although Bridges emphasized the necessity of discovering new rhythms, he was inclined to exaggerate the importance of form. His knowledge of Greek and Latin prosody makes him "possibly the most Greek of all our poets." "Though Bridges was lacking in lyrical passion, as also in sudden inspiration and fluency, he made up for nearly everything by his

intellectual ardor, his vision, his sensitiveness, his diligent concentration, and his metrical learning."

12. Rodman, Selden. "Biographical Notes." In A New Anthology of Modern Poetry. New York: Random House, Inc., 1938, pp. 416-17.

The bulk of Bridges' work is pedantic and patterned on classical models. His lyrics and The Testament of Beauty are distinguished by "conventional, pietistic subject-matter." Bridges discovered Hopkins but did not understand his genius.

1939

1. Binyon, Laurence. "Gerard Hopkins and His Influence." The University of Toronto Quarterly, 8 (1939), 264-70.

Bridges is to be credited for gradually introducing Hopkins' poetry to the public. Though less revolutionary, Bridges was Hopkins' disciple and was the first to accustom English ears to the rhythms of the new prosody.

2. Bridges, Robert. Letters in Men and Memories: Recollections of William Rothenstein. Vol. III. 1922-1938. London: Faber and Faber Ltd., 1939, III, 31-33, 50-53, 109-10, and passim.

Seven letters and excerpts of letters from Bridges to Rothenstein on subjects ranging from Bridges' work on The Testament of Beauty to collecting handwriting samples. Also

included is a reproduction of the note of thanks Bridges sent to all of the subscribers who contributed to the fund to buy him a clavichord for his 80th birthday.

3. Bridges, Robert. Poem in The New Modern American and British Poetry. Ed. Louis Untermeyer. New York: Harcourt, Brace and Co., 1939, pp. 288-89.

This anthology includes "Winter Nightfall."

4. Eaker, J. Gordon. "Robert Bridges' Concept of Nature." Publications of the Modern Language Association, 54 (1939), 1181-97.

Bridges reconciles the natural order with the moral order in Nature. Beauty in nature is the vehicle by which man, with his use of reason, comes to an understanding or awareness of the reality of goodness or God. "How the Reason learned to choose the best [in Nature] is the subject of The Testament of Beauty."

5. Elton, Oliver. "Robert Bridges and The Testament of Beauty." In Essays and Addresses. London: Edward Arnold and Co., 1939, pp. 70-91.

A reprint of 1932.10.

1940

1. Bradley, Henry. Letters in Correspondence of Robert Bridges and Henry Bradley, 1900-1923. Oxford: The

Clarendon Press, 1940. 187pp.

Forty-nine letters and postcards to Bridges, mostly on technical philological matters.

2. "Bridges--Bradley." The Times Literary Supplement, 22 June 1940, p. 297.

The Bodleian Library announces the receipt of the Bridges--Bradley correspondence.

3. Bridges, Robert. Letters in Correspondence of Robert Bridges and Henry Bradley, 1900-1923. Oxford: The Clarendon Press, 1940. 187pp.

Seventy-one letters and postcards to Henry Bradley, most on technical philological matters. Nine letters to Mrs. Bradley, and five letters to Bradley's sister-in-law. A total of eighty-five letters.

4. Bridges, Robert. Poems in English Poetry of the Nineteenth Century. Eds. George R. Elliott and Norman Foerster. New York: The Macmillan Co., 1940, p. 648.

A reprint of 1923.01.

5. Bridges, Robert. Poem in Types of English Poetry. Eds. Rudolf Kirk and Clara Marburg Kirk. New York: The Macmillan Co., 1940, pp. 477-78.

This anthology includes "I will not let thee go."

6. Daiches, David. "Hardy-Housman-Hopkins." In Poetry and the Modern World: A Study of Poetry in English Between 1900-1939. Chicago: University of Chicago Press, 1940, pp. 22-23.

Bridges is "a scholarly and cultured poet whose work combines ethical interests with a connoisseur's mild experimentations in language." Although his technical experiments are not of great importance, the body of his work is important because it represents "the graceful petering-out of an important tradition in English poetry--the Neo-Platonic tradition."

7. Evans, Benjamin Ifor. "Towards the Twentieth Century: Gerard Manley Hopkins and T. S. Eliot." In Tradition and Romanticism: Studies in English Poetry from Chaucer to W. B. Yeats. London: Methuen and Co., Ltd.; New York: Longmans, Green and Co., 1940, pp. 187-92.

A discussion of Hopkins' poetry and poetic theories which draws upon Hopkins' letters to Bridges to reveal Bridges' limited sympathy for Hopkins' experiments.

8. Guerard, Albert, Jr. "The Dates of Some of Robert Bridges' Lyrics." Modern Language Notes, 55 (1940), 199-200.

Fixes the dates of composition for fifty-eight poems in ms, and transcribes and dates the composition of

the fifty-three poems in Poems (1873).

9. Morgan, Charles. "The End of the Turmoil: The Spirit of Man." Rev. of The Spirit of Man, by Robert Bridges. The Spectator, 164 (1940), 807.

Bridges saw and understood the continuity of the German philosophy which has led their civilization to twice in a generation wage war in Europe. The Spirit of Man "is a manual of civilization as we understand and hope to live it."

10. Nowell-Smith, Simon. Rev. of Correspondence of Robert Bridges and Henry Bradley, 1900-1923. English, 3 (1940-1941), 138.

The letters show "Bridges, the poet, of magnificence presence, willful, but of sound and penetrating judgment, self-assured but eager for sympathy."

11. Rev. of Correspondence of Robert Bridges and Henry Bradley. Notes and Queries, 179 (1940), 53-54.

Bridges sought and valued Bradley's opinion.

12. "Robert Bridges and Henry Bradley." Rev. of Correspondence of Robert Bridges and Henry Bradley, 1900-1923. The Times Literary Supplement, 22 June 1940, p. 304.

Reveals much about Bridges' prejudices about some contemporaries, and also much about his later poems and his

experiments in quantitative verse.

13. Smith, Nowell Charles. Notes on the Testament of Beauty. 3rd ed. Oxford: Oxford University Press, 1940. 94pp.

Unable to obtain.

14. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1940. 7th ed., rev. and enlarged. London: Methuen and Co., Ltd.; New York: Longmans, Green and Co., 1940, pp. 139-42.

Essentially a reprint of 1928.19 which updates material on Bridges and includes a discussion of The Testament of Beauty taken from Ward's The Nineteen-Twenties (see 1930.62).

1941

1. Bridges, Robert. Poem in The New Modern American and British Poetry. Ed. Louis Untermeyer. New York: Harcourt, Brace and Co., 1941, pp. 288-89.

A reprint of 1939.03.

2. Bridges, Robert. Poem in Reading Poems: An Introduction to Critical Study. Eds. Wright Thomas and Stuart Gerry Brown. New York: Oxford University Press, 1941, p. 82.

This anthology includes "Nightingales."

3. Bridges, Robert. Poems in The Viking Book of Poetry of the English-Speaking World. Vol. II of The Viking Book of the English-Speaking World. Ed. Richard Aldington. 2 vols. New York: The Viking Press, 1941, II, 1063-65.

This anthology includes "Pater Filio," "I love all beauteous things," and "On a Dead Child."

4. Cecil, Lord David. The English Poets. London: Adprint Ltd., 1941, pp. 44-45.

Compares Bridges and Yeats. Bridges began as a smooth lyricist writing in a traditional manner. He ended his career as a philosophic poet writing in an austere, experimental manner in The Testament of Beauty. His view of life was based on a belief in the absolute value of art and the worship of serene beauty.

5. Green, Andrew J. "Bridges' Odes for Music." Sewanee Review, 49 (1941), 30-38.

"A Hymn to Nature" and "Ode to Music" are "symphonic" poems that epitomize Bridges' philosophy and depict music as "one of the chief avenues of artistic beauty by which man attains spiritual redemption." The poems "were conceived in music and exist in music"; their verse and movement follow an internal conceptualized symphony.

6. Holmes, Oliver Wendell. Letters in Holmes-Pollock

Letters. Ed. Mark DeWolfe Howe. 2 vols. Cambridge, MA: Harvard University Press, 1941, II, 261-64.

Holmes objects to "the faint rhythms" and archaisms of The Testament of Beauty and feels the poem depicts "the Cosmos arranged to suit polite English taste."

7. Mackay, James. "The Religion of Robert Bridges." The Expository Times (1941), 300-03.

The religious view found in The Testament of Beauty combines Platonism and Christianity.

8. Pollock, Sir Frederick. Letters in Holmes-Pollock Letters. Ed. Mark DeWolfe Howe. 2 vols. Cambridge, MA: Harvard University Press, 1941, II, 261-64.

The Testament of Beauty is "the only great philosophical poem . . . in the English language." There is nothing like it as far back as Lucretius' De Rerum Natura for an intimate knowledge and love of nature, and the combination of scientific training and the humanity of a scholar.

9. Tindall, William York. "The Robert Bridges Collection." Columbia University Quarterly, 33 (1941), 154-58.

Unable to obtain.

1942

1. Bridges, Robert. Poems in Modern British Poetry. Ed.

Louis Untermeyer. New York: Harcourt, Brace and Co.,
1942, pp. 54-60.

A reprint of 1930.08.

2. Bridges, Robert. Poems in A Treasury of Great Poems.
Ed. Louis Untermeyer. New York: Simon and Schuster,
1942, pp. 381-83.

This anthology includes "Nightingales" and "London Snow."

3. Fox, Adam. "English Landscape in Robert Bridges."
English, 4 (1942), 74-79.

Bridges communicates moods in his poetry by accurately describing particular landscapes. His early poems are more detached; he often uses rivers and clouds to objectify human emotions. In his later poems the landscape serves more as background, and there is a keener focus on flowers.

4. Guerard, Albert Joseph, Jr. Robert Bridges: A Study of Traditionalism in Poetry. Cambridge, MA: Harvard University Press, 1942. 332pp.

Guerard feels Bridges is "one of the most impressive as well as one of the most serious poets of the last hundred years." He divides Bridges' poetry into three classes: lyric poetry (pp. 3-119), dramatic poetry (pp. 123-74), philosophical poetry (pp. 177-252). In his discussion of the lyrics, Guerard outlines Bridges' concept of love, sense

of taste, and view of life. After tracing the publishing history, critical reception, and literary influences on Bridges' lyrics, Guerard praises Bridges' "masterly control of the material," which sets him apart from his contemporaries and places him in the classical tradition. The primary virtue of Bridges' historical dramas lies in their character development. The discussion of the philosophical poetry focuses on The Testament of Beauty.

5. Untermeyer, Louis. "Robert Bridges." In A Treasury of Great Poems. New York: Simon and Schuster, 1942, p. 381.

Although Bridges' ideas were direct and his emotions were simple, he remained unpopular because his preoccupation with meter led him to write verses too subtle for wide appreciation. He was a "cold classicist" who wrote poetry that was characterized by "serenity," "fastidiousness," and "a persistently sweet strain of music."

6. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1940. 8th ed. London: Methuen and Co., Ltd., 1942, pp. 139-42.

A reprint of 1940.14.

1943

1. Bevan, Bryan. "The Poetry of Robert Bridges." The

Poetry Review, 34 (1943), 235-38.

Bridges' chief qualities as a poet are his refined taste, classicism, sense of beauty, and joy in Nature. The plays have "great dramatic power." The Growth of Love is extremely mature and exhibits a Keatsian religion of love. In Shorter Poems, love is less elusive. October and New Verse reflect Bridges' growing interest in language and experimentation. The Testament of Beauty is a reasoned aesthetic of life and a rare example of a great didactic poem. Bridges' reputation will grow, but he will never be universally popular.

2. Church, Richard. "Robert Bridges." In British Authors: A Twentieth-Century Gallery with Fifty-Three Portraits. London: Longmans, Green and Co., Ltd., 1943, pp. 15-17.

Bridges was "a kind of English literary figure which changing social conditions tend to make more and more rare." His "austere, water-clear verse had an appeal only to the few," and his views of the economic inequalities of society were "picturesque, rather than deeply felt."

3. Clough, H. Charles. "The 'Unpopularity' of Robert Bridges." The Poetry Review, 34 (1943), 318-19.

Lists fourteen reasons for Bridges' unpopularity.

4. "Experiment and Discipline." The Times Literary Supplement, 28 Aug. 1943, p. 415.

Bridges' limited success experimenting with quantitative verse laid the foundation for The Testament of Beauty.

5. Hone, Joseph. "Dramatis Personae: Lady Gregory." In W. B. Yeats, 1865-1939. New York and London: The Macmillan Co., 1943, pp. 141-44 and passim.

Bridges, who was one of the "few men whom Yeats liked for themselves alone," admired Yeats' gift of poetry and humor. Yeats wanted to produce Bridges' plays.

6. Hutchinson, F. E. "Bridges's Classical Prosody." Letter in The Times Literary Supplement, 11 Sept. 1943, p. 444.

Supports Nowell-Smith's claim that the date for Bridges' recorded experimentation in quantitative verse should be moved up.

7. Nowell-Smith, Simon. "Bridges's Classical Prosody: New Verse and Variants." The Times Literary Supplement, 28 Aug. 1943, p. 410.

Letters from Henry Bradley and poems in the Muirhead MS establish 1901-1905 as the earliest date of Bridges' recorded experimentation in quantitative verse.

8. Nowell-Smith, Simon. "Thoughts on Laurence Binyon's Poetry." English, 4 (1943), 143-46.

Bridges introduced Binyon to Hopkins' poetry during a visit to Yattendon. Bridges is more adventurous in prosody and more objective in subject matter than Binyon.

9. R., B. "Andrew Lang on Robert Bridges." Notes and Queries, 185 (1943), 376-77.

Credits Lang with being "the first to salute the poetry of Robert Bridges." (Chapter I, 1874.01.)

1944

1. Green, Andrew J. "Robert Bridges and the Spiritual Animal." The Philosophical Review, 53 (1944), 286-95.

Examines the philosophical coherence of Bridges' attempt to reconcile naturalism and idealism, a reconciliation which "appears as a potpourri, not as an integration, of philosophy." The Testament of Beauty "as an organic, as a whole poem, must fall short." Any judgment of Bridges as a poet must be conditioned by a corresponding judgment of him as a thinker. "Bridges will be esteemed for his lyrical and critical gifts, and for the beauty of certain aspects of his thought, not for the coherence and acceptability of his philosophy."

2. Knopf, Kamilla. "Robert Bridges und die englische Sprache." Anglia, 67-68 (1944), 353-448.

Unable to translate.

3. Looker, Samuel J. "Andrew Lang and Robert Bridges."

Notes and Queries, 186 (1944), 57.

Quotes from Sir Algernon West's Private Diaries to show that others besides Lang were early enthusiasts of Bridges' poetry.

4. Price, Fannie. "G. M. Hopkins on Robert Bridges."

Notes and Queries, 186 (1944), 49.

Quotes a letter from Hopkins to Bridges encouraging Bridges in his work.

5. "Robert Bridges." The Times Literary Supplement, 28 Oct. 1944, p. 523.

Bridges has had a wide and sustained influence in literature, criticism, lexicography, handwriting, and vocabulary sound. He was a promoter of "whatever was eternally beautiful," and his style exhibited a similar "timelessness and permanence."

6. "Robert Bridges: A Centenary Criticism." The Times Literary Supplement, 28 Oct. 1944, p. 524.

Bridges was poetically mature from the start; all of his poems were of an even quality. He was an innovator within tradition. The Testament of Beauty, his longest and metrically most adventurous poem, shows his mastery of invention.

7. Thompson, Edward. Robert Bridges: 1844-1930. London: Oxford University Press, 1944. 131pp.

This critical study omits "all that is biographical, unless it illustrates the poet's personality or work, or comes under the head of essential outline and framework." Thompson praises the Shorter Poems (1890) for their organic unity of theme and their metrical and rhythmical innovations, "the triumphant marriage of speech-rhythms with traditional forms." He lauds Bridges' dramas and poems on classical themes for their technical skill and beauty but criticizes them for their lack of genuine emotion and significant philosophical content. The concluding discussion of The Testament of Beauty likens it to The Prelude. In general Thompson applauds Bridges' poetry for its simplicity and clarity of description but faults it for a lack of compassion and intellectual depth: "if Bridges had possessed more intellectual curiosity and had acknowledged a wider range of ideas, even heretical and subversive ideas, as being at least of interest, he would have been a still greater poet."

1945

1. Bridges, Robert. Poems in Poems of Our Time. Eds. Richard Church and Mildred Bozman. London: J. M. Dent and Sons, Ltd., 1945, pp. 63-65.

This anthology includes "Flycatchers" and "Cheddar Pinks."

2. Bridges, Robert. Poems in Poet Physicians. Ed. Mary Lou McDonough. Springfield, IL: Charles C. Thomas; Toronto: The Ryerson Press, 1945, pp. 91-93.

This anthology includes "Fortunatus Nimium," "On a Dead Child," and "When death to either shall come."

3. Bridges, Robert. Poem in Poet to Poet. Eds. Houston Petersen and William S. Lynch. New York: Prentice-Hall, Inc., 1945, pp. 44-45.

This anthology includes excerpts from The Testament of Beauty.

4. Church, Richard. "The Chemistry of Time." The Fortnightly Review, 163 (1945), 194-200.

Bridges is a disturbing paradox, disturbing because, although he espouses the brotherhood of man, his attitudes are distinctly undemocratic.

5. McDonough, Mary Lou. "Robert Bridges." In Poet Physicians. Springfield, IL: Charles C. Thomas; Toronto: The Ryerson Press, 1945, p. 91.

A biographical sketch which emphasizes Bridges' medical career.

1946

1. Bridges, Robert. Poem in Collected English Verse. Eds. Margaret and Ronald Bottrall. London: Sidgwick and Jackson, 1946, pp. 495-96.

This anthology includes "A Passer-By."

2. Bridges, Robert. Poems in A Little Treasury of Modern Poetry. Ed. Oscar Williams. New York: Charles S. Scribner's Sons, 1946, pp. 106 and passim.

This anthology includes "The idle life I lead," "I hear a linnet courting," "Nightingales," and "A Passer-By."

3. Gordon, George Stuart. "Gerard Manley Hopkins and Robert Bridges." In The Discipline of Letters. Oxford: The Clarendon Press, 1946, pp. 168-84 and passim.

Hopkins' fame derives from Bridges' "patient and understanding loyalty," but Hopkins' Catholicism "was a barrier which by its nature would never be wholly removed." As a result "the range of their friendship, though never the force of their affection, was proportionately restricted." They were brought together by poetry. "Nothing is more notable in Robert Bridges' long life than his care for his friends while living and for their memory when dead."

4. Gordon, George Stuart. Robert Bridges. The Rede

Lecture, 1931. Cambridge: Cambridge University Press, 1946. 37pp.

Gordon examines the importance of Bridges' formative years and focuses on the autobiographical aspects of his literary and artistic evolution. He shows how Bridges' reading at Eton and Oxford, especially his reading of Ovidian elegies, influenced his sense of craftsmanship, form, language, and control. Gordon also feels this classical influence largely accounts for the apparent lack of emotion in Bridges' poetry. The absolute unity of meaning and form is the characteristic attribute of all of Bridges' work. From his work as a linguist and grammarian to his work as a poet, "no man was more steadily true to himself."

5. Grierson, Herbert John C., and J. C. Smith. "The Nineties." In A Critical History of English Poetry. New York: Oxford University Press, 1946, pp. 512-16.

Bridges was a conscious and careful artist who wrote in the classical tradition and sought to restore a sense of the quantity of syllables to English poetry. He wrote about the value of love, moments in Nature, human joy and sorrow, and Beauty. The Testament of Beauty, which illustrates Bridges' faith in Beauty as "the inspiring and guiding force in human progress," is comparable to De Rerum Natura but lacks Lucretius' "deeper strain of feeling."

6. Sassoon, Siegfried. Siegfried's Journey, 1916-1920.

New York: Viking Press, 1946, pp. 140-43.

Recounts Sassoon's first meeting with Bridges. He found Bridges in "one of his grumpest moods" and judged him to be "proud, self-conscious, and often aggressively intolerant; but in his writings [Bridges] showed splendid control of self and spirit, undeviating devotion to his art, and the gracious purity of one who 'uttered nothing base.'"

7. Stauffer, Donald Alfred. "Poetry is Concrete." In The Nature of Poetry. New York: W. W. Norton and Co., 1946, pp. 136-38 and passim.

Cites a description of an English garden in a passage from The Testament of Beauty to show how Bridges directly presents the flower odors by dwelling on the physical description and sight of the flowers, hoping to revive the odor in the mind of the reader.

1947

1. M., M. "The First Poems of Robert Bridges." More Books, 6th series, 22 (1947), 70.

A recently acquired edition of Poems (1873) contained a letter from Bridges to Elkins Mathews requesting a copy of Laurence Binyon's new book of verse, probably The Praise of Life.

2. Nowell-Smith, Simon. "The Phonotypes of Robert Bridges." Alphabet and Image, 5 (1947), 30-42.

Bridges' difficulty in employing classical meters in English prosody led him to develop phonetic founts. His use of old founts to print English in a more phonetic type reflects his dual habit of mind: traditional and innovative. Traces Bridges' interest in phonetic founts.

3. Stauffer, Donald A. "Poetry as Symbolic Thinking." The Saturday Review of Literature, 30 (1947), 9-10.

Poetry welds philosophy and concrete particulars into poetic vision. The Testament of Beauty fails because "the thought is too much of a philosophical argument to which illustrations are added."

4. Tindall, William York. "Right." In Forces in Modern British Literature, 1885-1946. New York: Alfred A. Knopf, 1947, pp. 104-05.

Bridges, a poet steeped in classicism, "produced poems of almost incredible emptiness." Although the Platonism of The Testament of Beauty ignores the problem of evil and turns its back on modern life, the poem itself gives "suitable expression to the humanism of the middle class."

1948

1. Bridges, Robert. Poems in The Golden Book of English

Poetry. Ed. Thomas Caldwell. London: J. M. Dent and Sons; New York: E. P. Dutton and Co., 1948, pp. 1-12.

A reprint of 1935.03.

2. Chew, Samuel C. "Other Late-Victorian Poets." In A Literary History of England. Eds. Albert Baugh et al. New York and London: Appleton-Century-Crofts, Inc., 1948, pp. 1538-40.

The best of Bridges' art is "gay," and the lyrics found in Shorter Poems represent his best work. The dramas are wasted effort. While The Testament of Beauty, which was the final result of his metrical experimentation and Hopkins' influence, initially received a popular public reception, the modern reassessment of the poem has been less enthusiastic.

3. Church, Richard. "Robert Bridges." In British Authors: A Twentieth-Century Gallery with Fifty-Three Portraits. New ed. London: Longmans, Green and Co., Ltd., 1948, pp. 15-17.

A reprint of 1943.02.

4. Gardner, W. H. "Introduction to the Third Edition." In Poems of Gerard Manley Hopkins. 3rd ed. London: Oxford University Press, 1948, pp. xiii-xxvi.

Approves Bridges' handling of Hopkins' poetry but questions some of his critical judgments about the verse.

5. Marchand, Leslie A. "The Symington Collection." The Journal of the Rutgers University Library, 12 (1948), 1-15.

The Symington Collection contains several ms letters of Bridges'.

6. Nowell-Smith, Simon. "A Poet in Walton Street." In Essays Mainly on the Nineteenth Century. Ed. G. F. J. Cumberlege. London, New York, and Toronto: Oxford University Press, 1948, pp. 58-71.

An account of the printing history of Bridges' work and his long association with the Oxford University Press.

7. Patmore, Derek. "Coventry Patmore and Robert Bridges: Some Letters." The Fortnightly Review, 169 (1948), 196-204.

Seven letters from Bridges to Patmore on subjects ranging from publishing and reviews to works in progress, with special mention of Prometheus, Eros and Psyche, Nero, and Ulysses. The letters show Bridges as a struggling poet.

8. Routh, Harold Victor. "The Crisis in English Poetry and Its Would-Be Reformers." In English Literature and Ideas in the Twentieth Century. New York: Longmans, Green and Co., 1948, pp. 109-11.

Bridges' output was "sustained and prolific," his

odes and lyrics being the most notable aspect of his work. The Testament of Beauty is "one of the most revealing and characteristic documents of the twentieth century," but it is marred by digressions, discontinuities, archaisms, and idiosyncratic spelling.

9. Winters, Yvor. "A Foreword." In Elizabeth Daryush: Selected Poems. New York: The Swallow Press and William Morrow and Co., 1948, pp. ix-xiv.

"Dr. Bridges was one of the greatest of all the English poets and one of the most remarkable of English metrists," but he never fully succeeded with his syllabic meter. The twelve-syllable line of The Testament of Beauty is "awkwardly long," primarily because of Bridges' scheme of elision for the eye and his doing away with rhyme. This resulted in the disappearance of the syllabic patten in the poem. The poem's rhythm is achieved by "a more or less regular but unplanned pattern of accents."

10. Winters, Yvor. "The Poetry of Gerard Manley Hopkins." The Hudson Review, 1 (1948), 455-76.

Bridges' "Low Barometer" is superior to poems by Donne and Hopkins because it is a generalized description of a common human experience. It is general yet precise and has "the dignity of conviction."

1949

1. Bridges, Robert. Poems in The London Book of English Verse. Eds. Herbert Read and Bonamy Dobree. New York: The Macmillan Co., 1949, pp. 379-81.

This anthology includes "London Snow" and "After the Gale."

2. Bullough, Geoffrey. "Inheritance of the Twentieth Century." In The Trend of Modern Poetry. Edinburgh and London: Oliver and Boyd, 1949, pp. 12-15.

A reprint of 1934.05.

3. Rusche, Ina Maria. "Studien über den Lyriker Robert Bridges und seine Zeit." Diss. Freie 1949.

Unable to obtain.

4. Tennyson, Charles. "1862-1863." In Alfred Tennyson. New York: The Macmillan Co., 1949, pp. 344-45.

Relates the story of Bridges' mistake regarding a picture of Tennyson which he believed the latter had sent to him.

1950

1. Baines, Arnold H. J. "Robert Bridges: A Source." Notes and Queries, 195 (1950), 478.

A song by James Newton is a possible source for

Bridges' "Anniversary."

2. Bateson, Frederick W. "The Primacy of Meaning." In English Poetry: A Critical Introduction. London: Longmans, Green and Co., 1950, pp. 13-14 and passim.

Cites Bridges' essay on "Poetic Diction" (1923) as an example of the prevalence of romantic poetic theory, specifically the discarding of meaning, which is at the root of modern poetic theory.

3. Batho, Edith Clara, and Bonamy Dobree. "Poetry." In The Victorians and After, 1830-1914. Vol. IV of Introductions to English Literature. Gen ed. Bonamy Dobree. 5 vols. 2nd ed. rev. London: The Cresset Press, 1950, IV, 69, 241-42.

A reprint of 1938.01 which updates the scholarship on Bridges.

4. Beach, Joseph Warren. "Turn of the Century." In A History of English Literature. Gen. ed. Hardin Craig. New York: Oxford University Press, 1950, p. 590.

Bridges' metrical innovations enlarged the scope of modern poetry. The Testament of Beauty is "an interesting philosophical experiment," but it is not embraced by contemporary thinkers. "Bridges' poetry has charm and subtlety, but very low poetic intensity."

5. Bridges, Robert. Poem in Poems in English: 1530-1940.
Eds. David Daiches and William Charvat. New York: The
Ronald Press Co., 1950, p. 573.

This anthology contains "London Snow."

6. Bridges, Robert. Poems in Poems of Our Time. Eds.
Richard Church and Mildred Bozman. London: J. M. Dent
and Sons, Ltd., 1950, pp. 63-65.

A reprint of 1945.01.

7. Bridges, Robert. Poems in Understanding Poetry. Eds.
Cleanth Brooks and Robert Penn Warren. New York: Henry
Holt and Co., 1950, pp. 94, 559.

This anthology includes "Nightingales" and "Low
Barometer."

8. Brooks, Cleanth, and Robert Penn Warren. "Nightingales."
In Understanding Poetry. New York: Henry Holt and Co.,
1950, pp. 95-97.

A reprint of 1938.04.

9. Bush, Douglas. "Modern Science and Modern Poetry." In
Science and English Poetry: A Historical Sketch,
1590-1950. New York: Oxford University Press, 1950, pp.
156-57.

The Testament of Beauty, "though it was the most
ambitious successor to In Memoriam . . . can hardly sustain

the parallel or remain an equivalent landmark in modern poetry" because "the facts of human nature seem too readily submissive to the harmonious moulds of ideal reason and beauty." It is "a piece of aloof, archaic, and often beautiful unreality."

11. Charney, Maurice. "A Bibliographical Study of Hopkins Criticism, 1918-1949." Thought, 25 (1950), 297-326.

Much Hopkins criticism has come about in an effort to defend Hopkins against the three criticisms made by Bridges in the introduction to Poems of Gerard Manley Hopkins. Bridges criticized Hopkins' extravagant style, obscurity of meaning, and religious overtones.

12. Gordon, George Stuart. "Robert Bridges." In Lives of Authors. London: Chatto and Windus, 1950, pp. 185-202.

See 1946.04.

13. Grierson, Herbert John Clifford. "The Nineties." In Lyrical Poetry of the Nineteenth Century. London: The Hogarth Press, 1950, pp. 129-32.

A reprint of 1928.10.

14. Heath-Stubbs, John. "Beyond Aestheticism." In The Darkling Plain. London: Eyre and Spottiswoode, 1950, pp. 181-88.

Although Bridges avoided modern influences, much of his poetry bears the characteristic marks of the Aesthetic

movement. His early poetry is "entirely decorative and melodious in character." The Testament of Beauty depicts reality through the aesthetic experience; the whole argument of the poem evolves from man's response to Beauty. It is not a great philosophical poem because it is founded upon a limited conception of Beauty. Bridges' poetry shows no consciousness of the "abysses of passion and evil which surround man" and is "thin and unreal" when read against the background of modern Europe. It is the quintessential example of what happened to the English literary tradition in the twentieth century.

15. Hillyer, Robert. "Diction." In First Principles in Verse. Boston: The Writer, Inc., 1950, pp. 14 and passim.

Quotes "The evening darkens over" as an example of diction which rises to a dramatic climax. "London Snow" is one of the few great poems in terza rima in English.

16. Treneer, Anne. "The Criticism of Gerard Manley Hopkins." In Penguin New Writing, No. 40. Ed. John Lehmann. Harmondsworth, England: Penguin Books, Ltd., 1950, pp. 98-115.

Compares reading habits, poetic theories, literary judgments, and mutual influences of Bridges and Hopkins. Bridges had better critical judgment than Hopkins and was

"an altogether more dispassionate critic."

1951

1. Batho, Edith Clara, and Bonamy Dobree. "Poetry." In The Victorians and After, 1830-1914. Vol. IV of Introductions to English Literature. Gen. ed. Bonamy Dobree. 5 vols. 2nd ed. rev. New York: Dover Publications, 1951, IV, 69, 241-42.

A reprint of 1938.01 which updates scholarship on Bridges.

2. Bridges, Robert. Letters in "Three Poets Discuss New Verse Forms," by Derek Patmore. The Month, NS 6 (1951), 71-73, 77-78.

Three letters on "new prosody" to Coventry Patmore. Bridges says, "I shall never write on prosody myself." Several comments on Hopkins and his poetry.

3. Bridges, Robert. Poems in Modern Poetry: American and British. Eds. Kimon Friar and John Malcolm Brinnin. New York: Appleton-Century-Crofts, Inc., 1951, pp. 22-26.

This anthology includes "Poor Poll," "Nightingales," and "The storm is over."

4. Cohen, J. M. "The Road Not Taken: A Study in the Poetry

of Robert Bridges." The Cambridge Journal, 4 (1951), 555-64.

Bridges will be remembered as a romantic poet with poetic roots in the Elizabethan age, his childhood, the English landscape, and marriage. Poems on other subjects in experimental meters lack emotion. Despite his apparent classicism, he "had no vital link with the classical past." His poetic peaks, the lyrics and the later poems (excepting The Testament of Beauty), owe their greatness to Bridges' romantic aesthetic founded on Beauty and Platonism.

5. Patmore, Coventry. Letter in "Three Poets Discuss New Verse Forms," by Derek Patmore. The Month, NS 6 (1951), 74.

In a letter to Hopkins, Patmore compliments the "pure style" and "high finish" of Bridges' Prometheus.

6. Patmore, Derek. "Three Poets Discuss New Verse Forms." The Month, NS 6 (1951), 69-78.

Letters of Bridges, Hopkins, and Patmore regarding experiments in verse. Includes three letters from Bridges to Patmore. Poetic experiments of Victorian poets like these prepared the way for modern English poetry.

7. Pinto, Vivian de Sola. "Hopkins and Bridges." In Crisis in English Poetry, 1880-1940. London: Hutchinson's University Library, 1951, pp. 59-84.

Bridges is "not a poet of the modern crisis" but rather the "last authentic example of the aristocratic Victorian artist in verse." His early lyrics are remarkable for their "fastidious delicacy of form" and avoidance of modern influences. Bridges is an explorer of neither the inner life nor the outer life but rather "an exquisite craftsman in verse with a peculiar gift for verbal melody." He is "a remarkable prosodist" whose contribution to new English poetry is as an experimenter in metrical forms.

8. Ransom, John Crowe. "The Poetry of 1900-1950." The Kenyon Review, 13 (1951), 452.

Bridges is only a minor poet of our time.

9. Raymond, William O. "'The Mind's Internal Heaven' in Poetry." University of Toronto Quarterly, 20 (1951), 215-32.

Unable to obtain.

10. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1940. 11th ed. London: Methuen and Co., Ltd., 1951, pp. 139-42.

A reprint of 1940.14.

11. Wright, Elizabeth Cox. Metaphor, Sound, and Meaning in Bridges' The Testament of Beauty. Philadelphia, PA: University of Pennsylvania Press, 1951. 313pp.

Calling The Testament of Beauty "an adventure of the mind, a consideration of all the experience [Bridges] knew," Wright attempts to determine the degree and character of aesthetic unity and its subtle, indirectly expressed meanings in Bridges' last poem. She divides her study into three main parts: Sound (pp. 13-99), Imagery (pp. 103-92), and Structure (pp. 195-299). Close studies of poetics, narrative voices, imagery, metaphors, and thematic structure reveal the closely knit unity and total coherence of The Testament of Beauty.

1952

1. Bridges, Robert. Poem in An Approach to Literature. Eds. Cleanth Brooks, et al. New York: Appleton-Century-Crofts, Inc., 1952, p. 313.
This anthology includes "A Passer-By."
2. Bridges, Robert. Poems in The London Book of English Verse. Eds. Herbert Read and Bonamy Dobree. New York: The Macmillan Co., 1952, pp. 370, 379-81.
A reprint of 1949.01 which adds "Low Barometer."
3. Bush, Douglas. "The Modern Period." In English Poetry: The Main Currents from Chaucer to the Present. New York and London: Oxford University Press, 1952, pp. 193-94.

The Testament of Beauty, although "an ambitious attempt to fuse naturalism with idealism, was not a satisfying affirmative De Rerum Natura for our age." The poem failed because its "aloof serenity and preciousity . . . seemed to belong to a noble but not quite real world."

4. Martin, Robert B. "Coventry Patmore." The Princeton University Library Chronicle, 14 (1952), 48.

Princeton recently acquired nine letters from Bridges to Coventry Patmore.

1953

1. Bridges, Robert. Poems in Poetry and Life: An Introduction to Poetry. Ed. Clyde S. Kilby. New York: Odyssey Press, 1953, pp. 228-29, 369-70.

This anthology includes "My delight and thy delight" and "Triolet."

2. "Bridges the Poet: The Master of an Idea." The Times Literary Supplement, 26 June 1953, pp. 405-06.

Bridges has been a victim of his own success. The consistent quality and smoothness of his verses have led critics to dismiss him. He should be remembered because he was a whole man of balanced facilities whose temperament was classical and whose range of attainment was wide. Bridges was a poet of "high and sustained talent."

3. De La Mare, Walter. "The Poetry of Robert Bridges." In Private View, by Walter De La Mare. London: Faber and Faber, 1953, pp. 108-13.

Bridges is a poet's poet whose work is "indirectly ethical, didactic and circumstantial." His poetry tends toward the impersonal and academic; it is never forced. "A tranquil ease and mastery invariably characterize his work." His primary theme is love, a love which balances joy and solemnity. Bridges will be remembered as a writer of lyrics.

4. Fraser, G. S. "Books in General." Rev. of Poetical Works of Robert Bridges. The New Statesman and Nation, NS 46 (1953), pp. 424-25.

Bridges was a more adventurous and more widely ranging technical innovator than Hopkins, but he was also less successful. Although he was "a triumphant craftsman," he is ignored today because the academic ideal of humanism which he represents seems too remote for today's world.

5. Hughes, Mabel L. Violet. "The Philosophy of Neighborliness." The London Quarterly, 6th series, 22 (1953), 123-29.

Links Bridges and Plotinus as "fellow thinkers" by tracing similar themes and philosophies in The Testament of Beauty and The Enneads.

6. Hughes, Mabel L. Violet. "The Philosophy of Neighborliness." The London Quarterly and Holborn Review, 178 (1953), 123-29.

See 1953.05.

7. Kellog, George A. "Bridges' Milton's Prosody and Renaissance Metrical Theory." Publications of the Modern Language Association, 68 (1953), 268-85.

After examining Bridges' theory of syllabic verse in the light of Renaissance theories of syllabic verse and other sources of poetical theory that Milton might have known, it seems that Bridges' criticism of Milton's prosody is accurate.

8. Read, Herbert. "The True Voice of Feeling: Keats." In The True Voice of Feeling. London: Faber and Faber, 1953, pp. 62-73 and passim.

Bridges' criticism of Hyperion shows how little he understood the organic nature of Romantic poetic style and how incorrect he was to attribute the "failure" of the poem to faulty organization. Bridges' own poetry is the lifeless and inorganic experiments of an "essentially academic" mind. The Testament of Beauty is "a grotesque failure" which "deforms the natural rhythm of speech and produces no compensating intensity of inscape."

9. Santayana, George. My Host the World. Vol. III of The

Background of My Life. 3 vols. New York: Charles Scribner's Sons, 1953, III, 80-84 and passim.

Recounts a weekend visit at Bridges' home and Santayana's friendship with the Poet Laureate during his tenure at Oxford. Santayana denies he influenced Bridges' philosophy and doubts Bridges even understood it.

10. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1940. London: Methuen and Co., Ltd., 1953, pp. 139-42.

A reprint of 1940.14.

1954

1. Hopkins, Kenneth. "Robert Bridges." In The Poets Laureate. London: The Pitman Press, 1954, pp. 178-84.

Gives biographical sketch, early poetic tastes, and publishing history of Bridges' work. Shorter Poems (1873) "contained perfect, imperishable lyrics." The Testament of Beauty was "the crown to a career given wholly to poetry." Bridges wished to be remembered by his work, and his work "is a monument that will not perish."

2. Price, J. B. "Robert Bridges." The Contemporary Review, 185 (1954), 290-94.

The odes and lyrics are the best of Bridges' work. "Among living poets none has a name more to be held in

honour for the rare and delicate beauty of his work, for the respect he has shown for his art, and for the light he has thrown upon the laws and secrets of English versification." He is a passionate writer, but it is passion without heat.

3. Yeats, William Butler. The Letters of W. B. Yeats. Ed. Allan Wade. London: Rupert Hart-Davis, 1954, pp. and passim.

Three letters from Yeats to Bridges and a letter of condolence to Mrs. Bridges on the death of her husband.

1955

1. Bridges, Robert. Poems in Exploring Poetry. Ed. M. L. Rosenthal and A. J. M. Smith. New York: The Macmillan Co., 1955, pp. 183 and passim.

This anthology includes "Eros," "I love all beautiful things," "Nightingales," "Screaming Tarn," and "The hill pines were sighing."

2. Bridges, Robert. Poems in Poetry of the Victorian Period. Eds. George Benjamin Woods and Jerome Hamilton Buckley. New York: Scott, Foresman and Co., 1955, pp. 851-58.

A reprint of 1930.09.

3. Bridges, Robert. Poems in Robert Bridges: Poetry and

Prose. Ed. John Sparrow. Oxford: The Clarendon Press, 1955. 166pp.

This book includes selections from Bridges' entire literary corpus, from Poems (1873) to The Testament of Beauty. It also contains excerpts from his prose writings and excerpts of critical assessments of his work by various critics.

4. Bridges, Robert. Poems in Six Centuries of Great Poetry. Eds. Robert Penn Warren and Albert Erskine. New York: Dell Publishing Co., Inc., 1955, pp. 468-74.

This anthology includes "A Passer-By," "On a Dead Child," "The Evening Darkens Over," "Winter Nightfall," and "Low Barometer."

5. Bridges, Robert. Poems in A Treasury of Great Poems. Ed. Louis Untermeyer. New York: Simon and Schuster, 1955, pp. 381-83.

A reprint of 1942.01.

6. Groom, Bernard. "Thompson and Bridges." In The Diction of Poetry from Spenser to Bridges. Toronto: University of Toronto Press, 1955, pp. 266-76.

Phrase and rhythm are "selected with unhurried and scrupulous care" in Bridges' poetry, but the poetry remains aloof and too remote to interpret satisfactorily the harsher side of the modern world. Bridges' finest work is found in

Shorter Poems (1890) and New Verse (1925). His poetic gifts include his mastery of musical meters and syllables, his response to natural beauty, and his love of words. He sought to harmonize the rhythms of verse with the cadences of speech, but in The Testament of Beauty the speech rhythms overcame metrical regularity. Although much of his poetry lacks passion and power, Bridges "reset" the Spenserian tradition of English poetry in its rightful course and infused it with new vigor.

7. Hennecke, Hans. Gedichte von Shakespeare bis Ezra Pound. Wiesbaden, 1955, p. 154-55.

Unable to obtain.

8. O'Gorman, Ned. "The Poet Revealed to His Friends."
Rev. of The Letters of Gerard Manley Hopkins to Robert Bridges, ed. by Claude Collier Abbott. The Commonweal, 62 (1955), 403-04.

Compared to Hopkins, Bridges was not an original poet. Their friendship was strengthened by their disparate personalities.

9. Reeves, James. "Too Little of a Blackguard." The New Statesman and Nation, NS 50 (1955), 516.

Bridges pursued a single-minded search for beauty through decorum, manners, order, and form. His work lacks passion and inspiration.

10. Rosenthal, M. L., and A. J. M. Smith. "The Life and Truth of Poetry." In Exploring Poetry. New York: The Macmillan Co., 1955, pp. 183-85.

An analysis of the paradoxical language of "Eros" and how it reveals the paradoxical nature of love.

11. Santayana, George. Letters in The Letters of George Santayana. Ed. Daniel Cory. New York: Charles Scribner's Sons, 1955, pp. 156 and passim.

Ten letters to Bridges on topics ranging from religion and philosophy to The Testament of Beauty.

12. Sparrow, John. "Introduction." In Robert Bridges: Poetry and Prose. Ed. John Sparrow. Oxford: The Clarendon Press, 1955, pp. vii-xvii.

Bridges links the Victorian and the Modern ages. He was an innovator who sought change within the tradition of English literature. His life, career, and aesthetics are parallel to Tennyson's in many ways. "His true gift was lyrical," and he probably wrote more fine lyrics than any other English poet. He should be congratulated for giving Hopkins to the literary world. The Testament of Beauty will be remembered for its poetry and beauty, not its philosophy and wisdom. Bridges spoke with "the voice of a noble human being and a true poet, and such voices do not die."

13. Untermeyer, Louis. "Robert Bridges." In A Treasury

of Great Poems. New York: Simon and Schuster, 1955,
p. 381.

A reprint of 1942.01.

1956

1. Bridges, Robert. Poems in A Treasury of Great Poems.
Ed. Louis Untermeyer. New York: Simon and Schuster,
1956, pp. 982-83.

This anthology includes "Nightingales" and "London
Snow."

2. Brown, T. J. "English Literary Autographs, XX: Robert
Bridges, 1844-1930." The Book Collector, 5 (1956), 369.

Bridges was "a poet and . . . a connoisseur of
handwriting." Reprints the fair copy of "Pax Hominibus
Bonae Voluntatis."

3. Gregory, Horace. "Graceful Stoic." Rev. of Robert
Bridges: Poetry and Prose, ed. by John Sparrow. The
Saturday Review, 39 (1956), 26.

Bridges was "a lyric poet of very nearly the first
order" whose lyrics recall Campion, Spenser, and Gray, and
are superior to those of Housman. He was an original poet
who sometimes wore his art too consciously and was limited
in his vision.

4. Hudson, William Henry. "The Age of Hardy." In An

Outline History of English Literature. London: G. Bell and Sons, Ltd., 1956, pp. 273-74.

Bridges enriched English love poetry; he was not passionless. Except for the "loose alexandrines" of The Testament of Beauty, most of his experiments with classical meters failed.

5. Pick, John. "Gerard Manley Hopkins." In The Victorian Poets: A Guide to Research. Ed. Frederick E. Faverty. Cambridge, MA: Harvard University Press, 1956, pp. 196-227.

A bibliographical/critical essay which touches on Bridges' relationship with Hopkins, his role in influencing Hopkins' poetry, and, after Hopkins' death, his role in spreading Hopkins' reputation.

6. Stevenson, Lionel. "The Later Victorian Poets." In The Victorian Poets: A Guide to Research. Ed. Frederick E. Faverty. Cambridge, MA: Harvard University Press, 1956, pp. 242-45.

A bibliographical/critical essay on Bridges' life and work. The truest picture of Bridges' life can be derived from an examination of his relationship with other literary figures.

7. Tindall, William York. "Right." In Forces in Modern British Literature, 1885-1946. New York: Random House,

Inc., 1956, pp. 84-86.

A reprint of 1947.04.

8. Untermeyer, Louis. "Robert Bridges." In A Treasury of Great Poems. New York: Simon and Schuster, 1956, pp. 981-83.

A reprint of 1942.05.

9. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1950. 3rd ed. London: Methuen and Co., Ltd., 1956.

Unable to obtain.

1957

1. Bridges, Robert. Letters in "Bridges, Hopkins and Dr. Daniel," by Simon Nowell-Smith. The Times Literary Supplement, 13 Dec. 1957, p. 764.

Excerpts from eight letters (six to Dr. Daniel, two to Hopkins' mother) regarding the publication of Hopkins' poems.

2. Bridges, Robert. Poem in English Love Poems. Eds. John Betjeman and Geoffrey Taylor. London: Faber and Faber, 1957, pp. 155-56.

This anthology includes "I will not let thee go."

3. Nowell-Smith, Simon. "Bridges, Hopkins and Dr. Daniel." The Times Literary Supplement, 13 Dec. 1957, p. 764.

The evidence in six letters to Dr. Daniel and two to Hopkins' mother indicates Bridges twice attempted to publish Hopkins' poetry before 1918.

4. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1950. 3rd ed. New York: Barnes and Noble, Inc., 1957.

Unable to obtain.

5. Winters, Yvor. "The Poetry of Gerard Manley Hopkins." In The Function of Criticism. Denver, CO: Alan Swallow, 1957, pp. 101-56.

A reprint of 1948.10.

1958

1. Beum, Robert. "Syllabic Verse in English." The Prairie Schooner, 31 (1957-1958), 259-75.

Syllabic verse has the virtue of being flexible. Bridges was the first English poet who approached syllabic verse as a serious alternative to traditional meter. The exhaustion of traditional meter and the need to incorporate the polysyllabic diction of science into poetry led him to experiment. The preface to New Verse is the best explanation of the technique used in The Testament of Beauty. Bridges proclaimed syllabic verse as a panacea for modern poetry.

2. Bridges, Robert. Letter in "A New Letter of Robert

Bridges to Coventry Patmore," by David Bonnell Green.
Modern Philology, 55 (1958), 198-99.

Bridges discusses Nero, Eros and Psyche, Ulysses, Bacchus, The Christian Captives, the poor sales of his works, printing, and his friendship for Hopkins.

3. Bridges, Robert. Poem in The Atlantic Book of British and American Poetry. Ed. Dame Edith Sitwell. Boston and Toronto: Little, Brown and Co., 1958, p. 757.

This anthology includes "Nightingales."

4. Bridges, Robert. Poems in The Viking Book of Poetry of the English-Speaking World. Vol. II of The Viking Book of the English-Speaking World. Ed. Richard Aldington. 2 vols. New York: The Viking Press, 1958, II, 1063-65.

A reprint of 1941.03.

5. Clark, Alexander P. "The Manuscript Collections of the Princeton University Library." The Princeton University Library Chronicle, 19 (1958), 168.

The collection contains letters from Coventry Patmore to Bridges.

6. Green, David Bonnell. "A New Letter of Robert Bridges to Coventry Patmore." Modern Philology, 55 (1958), 198-99.

This letter reveals Bridges' deep political

conservatism and shows the deep nature of his friendship for Hopkins.

7. Ward, Alfred Charles. "Post-Victorian Verse and Prose."

In English Literature: Chaucer to Bernard Shaw. London: Longmans, Green and Co., 1958, pp. 723-24.

A classicist in form and a romantic in feeling, Bridges looks back to the cultural past of literature and scholarship. Although the poetic dramas are failures, The Growth of Love, Eros and Psyche, and the short lyrics guarantee him a high place in English poetry.

1959

1. Bridges, Robert. Letters in "Housman Inscriptions," by Simon Nowell-Smith. The Times Literary Supplement, 6 Nov. 1959, p. 643.

Excerpts of two letters from Bridges to Housman asking the latter's assistance in writing a Latin inscription for Bridges' edition of Hopkins' poems.

2. Bridges, Robert. Poem in Collected English Verse. Eds. Margaret and Ronald Bottrall. London: Sidgwick and Jackson, 1959, pp. 495-96.

A reprint of 1946.02.

3. Bridges, Robert. Poems in Victorian Poetry: Clough to Kipling. Ed. Arthur J. Carr. New York: Rinehart and

Co., Inc., 1959, pp. 329-32.

This anthology includes "Nightingales," "My delight and thy delight," "Pater Filio," and "Eros."

4. Hopkins, Gerard Manley. The Journals and Papers of Gerard Manley Hopkins. Eds. Humphrey House and Graham Storey. London: Oxford University Press, 1959, pp. 159 and passim.

Hopkins notes Bridges' graduation from Oxford and his trip abroad.

5. Nowell-Smith, Simon. "Housman Inscriptions." The Times Literary Supplement, 6 Nov. 1959, p. 643.

Two letters from Bridges to Housman regarding a Latin inscription for Bridges' edition of Hopkins' poems.

6. Storey, Graham. "Preface." In The Journals and Papers of Gerard Manley Hopkins. Eds. Humphrey House and Graham Storey. London: Oxford University Press, 1959, pp. ix-xxxii.

Discusses Bridges' role in the acquisition, collating, and editing of Hopkins' mss.

7. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1940. New York: Barnes and Noble, Inc., 1959, pp. 143-46.

A reprint of 1940.14.

1960

1. Altick, Richard D. "Four Victorian Poets and an Exploding Island." Victorian Studies, 3 (1960), 249-60.

Bridges' allusion to the spectacular sunsets seen after the eruption of Krakatoa appears in Eros and Psyche. Hopkins wondered if Bridges had written the passage after reading Hopkins' own description of a Krakatoa sunset. Bridges "reduced the unearthly splendors of the Krakatoa sunsets to the artistic level of stage scenery."

2. Bridges, Robert. Poem in Poetry: Its Power and Wisdom. Ed. Francis X. Connolly. New York: Charles Scribner's Sons, 1960, p. 185.

This anthology includes "When first we met."

3. Bridges, Robert. Poems in Understanding Poetry. Eds. Cleanth Brooks and Robert Penn Warren. New York: Holt, Rinehart and Winston, Inc., 1960, pp. 100, 498-99.

A reprint of 1950.07.

4. Brooks, Cleanth, and Robert Penn Warren. "Nightingales." In Understanding Poetry. New York: Holt, Rinehart and Winston, Inc., 1960, pp. 100-02.

A reprint of 1938.03.

5. Hillyer, Robert. "The Elements of Verse." In In

Pursuit of Poetry. New York: McGraw-Hill Book Co., Inc., 1960, pp. 74-76 and passim.

"Bridges was one of the greatest technicians in the history of English poetry." In the study of prosody he had "no superior in all the range of poetry in the English language." Bridges' use of archaisms and his defiance of other conventions of modern speech are impediments to comprehension, but the effort to overcome these impediments is small compared to the reward.

6. Ritz, Jean-George. Robert Bridges and Gerard Hopkins, 1863-1889: A Literary Friendship. London: Oxford University Press, 1960. 182pp.

Ritz examines the letters of Bridges and Hopkins and attempts to assess how fairly Bridges has been judged regarding his friendship with Hopkins. The study is divided into two parts. The first analyzes Bridges' personality as it is revealed in his poems, essays, memoirs, and reminiscences. The second part of the study examines the correspondence of the two poets in an effort to glean further evidence of Bridges' character and to determine the nature of his relationship with Hopkins. Evaluating the influence each exerted on the other, Ritz feels Hopkins gave Bridges the necessary impetus to experiment with poetic rhythms and that he broadened Bridges' literary and moral views. Bridges, on the other hand, gave Hopkins more control over his

eccentric poetics and, most importantly, greater self-confidence. Bridges, the classicist who sought always to balance his emotions, was the dearest and closest friend of Hopkins, the romantic who passionately expressed the extremes of emotion.

1961

1. Bateson, Frederick Wilse. "The Present Day." In English Poetry and the English Language. New York: Russell and Russell, Inc., 1961, pp. 127-28.

A reprint of 1934.02.

2. Bateson, Frederick W. "The Primacy of Meaning." In English Poetry: A Critical Introduction. New York: Longmans, Green and Co., 1961, pp. 13-14.

A reprint of 1950.02.

3. Gardner, W. H. "Bridges's Debt to Hopkins." The Times Literary Supplement, 18 Aug. 1961, p. 549.

A letter from Hopkins to Bridges dated 1868 shows that the two poets had discussed sprung rhythm before 1872; therefore, "Poor withered rose and dry" is Bridges' earliest extant attempt at sprung rhythm. See 1961.04, 1961.05, 1961.07, and 1961.08.

4. Mackenzie, Norman. "Bridges's Debt to Hopkins." The Times Literary Supplement, 1 Sept. 1961, p. 588.

Doubts Hopkins' influence on Bridges' "Poor withered rose and dry." See 1961.03, 1961.05, 1961.07, and 1961.08.

5. Nowell-Smith, Simon. "Bridges's Debt to Hopkins." The Times Literary Supplement, 12 May 1961, p. 293.

Doubts Bridges wrote "Poor withered rose and dry" (1872) in "new prosody" since Bridges and Hopkins were estranged at the time, and Hopkins had not formulated his ideas regarding sprung rhythm. See 1961.03, 1961.04, 1961.07, and 1961.08.

6. Reeves, James. "The Later Nineteenth Century." In A Short History of English Poetry: 1340-1940. London: J. M. Dent, 1961, p. 201.

Bridges wrote "lyrical and reflective poetry" which "seldom betrayed any passion."

7. Ritz, Jean-George. "Bridges's Debt to Hopkins." The Times Literary Supplement, 30 June 1961, p. 408.

Bridges and Hopkins discussed new prosody prior to 1872, and "Poor withered rose and dry" represents Bridges' first conscious attempt to write a poem in Hopkins' style. See 1961.03, 1961.04, 1961.05, and 1961.08.

8. Tillotson, Geoffrey. "Bridges's Debt to Hopkins." The Times Literary Supplement, 30 June 1961, p. 408.

"Poor withered rose and dry" is not written in sprung rhythm. See 1961.03, 1961.04, 1961.05, and 1961.07.

1962

1. Berg, Sister Mary Gretchen. The Prosodic Structure of Robert Bridges' "Neo-Miltonic Syllabics." Washington, D.C.: The Catholic University of America Press, 1962. 196pp.

This book "consists of a descriptive analysis of an adequate sample of the 'Neo-Miltonics' and demonstrates that Bridges' thinking on the verse was generally true." Bridges' theory is gleaned from three primary sources: his statements on general prosodic theory; his analysis of Milton's verse in successive editions of Milton's Prosody; and his specific statements about neo-Miltonic syllabics. Berg argues that "misconceptions inherent in Bridges' prosodic theory and his failure to distinguish properly between the ends of descriptive and preceptive prosody in his analysis of verse rhythm must be taken into account in interpreting his statements on the 'Neo-Miltonics.'" The failure of critics and interpreters to take this into account had led to "unwarranted" conclusions about Bridges' theory of poetry.

2. Bridges, Robert. Poem in Lyric Verse. Ed. Edwin Rakow. New York: Odyssey Press, 1962, p. 16.

This anthology includes "Triolet."

3. Bridges, Robert. Poem in Poetry: A Critical and Historical Introduction. Eds. Irving Ribner and Harry Morris. Chicago: Scott, Foresman and Co., 1962, pp. 413-14.

This anthology includes "Cheddar Pinks."

4. Fairchild, Hoxie Neale. "Old Wine, Old Bottles." In Religious Trends in English Poetry. Vol. V. 1880-1920. New York and London: Columbia University Press, 1962, V, 26-33.

"Within the whole period of this volume, [Bridges] is doubtless the best poet of his well-bred, inky-blooded kind," although his poetry "does very little to stretch our experience in any fresh direction." "A Passer-By," "London Snow," and "Nightingales" "verge on greatness," but on the whole "Bridges is a noble bore." The Testament of Beauty is philosophically explicit whereas the short lyrics tend to be vague. The poem reveals the tensions and contradictions inherent in uniting Platonism with evolution. His "romantic impulses" are "curbed by a rather thin-blooded dread of agitation." Throughout his life he thought of himself as a Christian; however, a close inspection of his poetry reveals ambiguities. He subordinates religion to ethics; therefore, "since his mind is more ethical than religious, his Platonism is more authentic than his Christianity."

5. Nowell-Smith, Simon. "Bibliographical Notes and Queries: Note 189: Mosher and Bridges." The Book Collector, 11 (1962), 482-83.

Macmillan, not Mosher, first published Bridges in America when the company published Humours of the Court in 1893, one year before Mosher's pirated edition of The Growth of Love.

6. Reeves, James. "The Later Nineteenth Century." In A Short History of English Poetry: 1340-1940. New York: E. P. Dutton and Co., 1962, p. 201.

A reprint of 1961.06.

7. Sparrow, John Hanbury Argus. Robert Bridges. Writers and Their Work, No. 147. London: Longmans, Green and Co., Ltd., 1962. 36pp.

Bridges "is surely the author of the largest body of entirely beautiful poetry in the language." He ranks with Pindar, Spenser, Keats, and Shelley; and his idea of beauty and the aim of his poetry, coupled with his use of poetic diction, archaic words and literary forms, distinguish him from the majority of modern poets. Bridges' best poetry is found in his lyrics and short verse.

8. Van Trump, James D., and Arthur P. Ziegler, Jr. "Thomas Bird Mosher: Publisher and Pirate." The Book Collector, 11 (1962), 310.

"Mosher . . . printed the first American edition of Robert Bridges." See 1962.05.

1963

1. Freeman, John. "Windsor Area." In Literature and Locality: The Literary Topography of Britain and Ireland. London: Cassell and Co., Ltd., 1963, pp. 62 and passim.

Discusses aspects of Bridges' biography as they relate to Eton, Walmer, Oxford, and Boar's Hill.

1964

1. Beum, Robert. "Profundity Revisited: Bridges and his Critics." The Dalhousie Review, 44 (1964), 172-79.

Bridges has been ignored by modern critics because erudition, critical intelligence, and delicate beauty are not valued by an age that finds profundity only in anxiety. "Bridges is not . . . completely unprofound."

2. Bridges, Robert. Poem in An Approach to Literature. Eds. Cleanth Brooks, et al. New York: Appleton-Century-Crofts, Inc., 1964, p. 311.

A reprint of 1952.01.

3. Trousson, Raymond. Le Theme de Promethee dans la litterature europeene. 2 vols. Geneva: Librairie Droz,

1964, II, 415 and passim.

Bridges' Prometheus seeks to reconcile science and God--Prometheus is the founder of science, and Zeus is the founder of religion. All characters are good; there is no sense of struggle between good and evil.

4. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1960. London: Methuen and Co., Ltd.; New York: Barnes and Noble, Inc., 1964, pp. 143-46.

Essentially a reprint of 1940.14 which updates the scholarship on Bridges through 1960.

1965

1. Bridges, Robert. Poems in Poetry of the Victorian Period. Eds. George Benjamin Woods and Jerome Hamilton Buckley. New York: Scott, Foresman and Co., 1965, pp. 861-68.

A reprint of 1930.09.

2. Woodhouse, A. S. P. "The Victorian Age: 1840-1900." In The Poet and His Faith: Religion and Poetry in England from Spenser to Eliot and Auden. Chicago and London: University of Chicago Press, 1965, pp. 251-55.

There is sharp contrast between Bridges and Hopkins; Bridges' taste is classical, his expression reserved, and his religion Anglican. The Testament of Beauty is more

Victorian than Modern and harkens back to Shaftsbury and Wordsworth. It "is at once an essay on man, and essentially, though not exclusively, a religious poem." It is simultaneously an eclectic and profoundly original "series of meditations on nature and the life of man."

1966

1. Bateson, Frederick W. "The Primacy of Meaning." In English Poetry: A Critical Introduction. New York: Barnes and Noble, Inc.; London: Longmans, Green and Co., 1966, pp. 11 and passim.
A reprint of 1950.02.
2. Bridges, Robert. "The Oddities of Genius." In Hopkins: A Collection of Critical Essays. Ed. Geoffrey Hartman. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1966, pp. 71-75.
A reprint of Bridges' "Preface" to his edition of Hopkins' poems. See Chapter II, 1918.03.
3. Evans, Benjamin Ifor. "Robert Bridges and his Associates." In English Poetry in the Later Nineteenth Century. New York: Barnes and Noble, Inc., 1966, pp. 243-67 and passim.
A reprint of 1933.02.
4. Ward, Alfred Charles. "Poetry." In Twentieth-Century

Literature, 1901-1960. 14th ed. London: Methuen and Co., Ltd., 1966, pp. 143-46.

A reprint of 1964.04.

1967

1. Bridges, Robert. Poem in An Approach to Literature. Eds. Cleanth Brooks, et al. New York: Appleton-Century-Crofts, 1967, p. 311.
A reprint of 1952.01.
2. Chew, Samuel C. "Other Late-Victorian Poets." In A Literary History of England. Eds. Albert Baugh, et al. New York: Appleton-Century-Crofts, Inc., 1967, pp. 1538-40.
A reprint of 1948.02.
3. Gardner, W. H. "Introduction to the Fourth Edition." In The Poems of Gerard Manley Hopkins. Eds. W. H. Gardner and Norman Mackenzie. London: Oxford University Press, 1967, pp. xiii-xxxviii.
Bridges' friendship sustained Hopkins' poetic activity and kept his poetic eccentricities in check.
4. Kable, William S. The Ewelme Collection of Robert Bridges. Columbia, SC: University of South Carolina Press, 1967. 35pp.

A descriptive, annotated bibliography of primary

and secondary Bridges material given to the university by Simon Nowell-Smith.

5. Mackenzie, Norman H. "Foreword on the Revised Text and Chronological Rearrangement of the Poems." In The Poems of Gerard Manley Hopkins. London: Oxford University Press, 1967, pp. xxxix-lxvi.

Although he made several errors, Bridges was "a scrupulously accurate editor" who selected Hopkins' poems to maximize their public appeal. "All students and editors of Hopkins owe an immense debt to Robert Bridges."

6. Morison, Stanley. "Robert Bridges." In John Fell, the University Press and the Fell Types. Oxford: The Clarendon Press, 1967, pp. 205-209.

Recounts Bridges' first introduction to Fell type at the Daniel Press and the subsequent printing of The Yattendon Hymnal in Fell type by the Oxford University Press.

7. Owen, B. Evan. "Robert (Seymour) Bridges." In Encyclopedia of World Literature in the 20th Century: A-F. Vol. I of Encyclopedia of World Literature in the 20th Century. Gen. ed. Wolfgang Bernard Fleischmann. 4 vols. New York: Frederick Ungar Publishing Co., 1967, I, 173-74.

A biographical/bibliographical essay. Although Bridges belonged to none of the literary movements of his

day, he is a link between the Romantics and their Pre-Raphaelite offshoot and the modernist movement.

8. Warren, Thomas Herbert. "Robert Bridges." In Robert Bridges and Contemporary Poets. Vol. VII of The Poets and Poetry of the Nineteenth Century. 12 vols. Ed. Alfred Henry Miles. New York: AMS Press, 1967, VII, 113-24.

A reprint of 1906.03.

1968

1. Bridges, Robert. Poems in English Poetry in Transition, 1880-1920. Ed. John M. Monroe. New York: Pegasus, 1968, pp. 59-67.

This anthology includes "London Snow," "Nightingales," "Peace Ode," and "Christmas, 1917."

2. Bridges, Robert. Poem in Poetry: An Introduction. Ed. William G. Lane. New York: D. C. Heath and Co., 1968, pp. 328-29.

This anthology includes "On a Dead Child."

3. Monroe, John M. "Robert Bridges." In English Poetry in Transition, 1880-1920. New York: Pegasus, 1968, p. 59.

Bridges is in the tradition of Arnold and Tennyson. His conservative, middle-class Victorianism "should not blind us to his numerous experiments in English prosody."

4. Pick, John. "Gerard Manley Hopkins." In The Victorian Poets: A Guide to Research. Ed. Frederick E. Faverty. 2nd ed. Cambridge, MA: Harvard University Press, 1968, pp. 318-51.

Essentially a reprint of 1956.05 which updates scholarship through 1966.

5. Stevenson, Lionel. "The Later Victorian Poets." In The Victorian Poets: A Guide to Research. Ed. Frederick E. Faverty. 2nd ed. Cambridge, MA: Harvard University Press, 1968, pp. 375-79.

Essentially a reprint of 1956.06 which updates scholarship through 1966.

6. Tennyson, Charles. "1862-1863." In Alfred Tennyson. Hamden, CT: Archon Books, 1968, pp. 344-45.

A reprint of 1949.04.

1969

1. Bridges, Robert. "Note on 'The Wreck of the Deutschland.'" In The Poets and Their Critics: Arnold to Auden. Vol. III of The Poets and Their Critics. Ed. James Reeves. 3 vols. London: Hutchinson and Co., Ltd., 1969, III, 82.

A reprint of 1918.03.

2. Bridges, Robert. Poem in Collected English Verse. Eds.

Margaret and Ronald Bottrall. Freeport, NY: Books for Libraries Press, 1969, pp. 495-96.

A reprint of 1946.02.

3. Bridges, Robert. Poems in Quest for Reality: An Anthology of Short Poems in English. Eds. Yvor Winters and Kenneth Fields. Chicago: The Swallow Press, Inc., 1969, pp. 107-10.

This anthology includes "Dejection," "Low Barometer," and "Eros."

4. Bridges, Robert. "Preface to Notes on Poems of Gerard Manley Hopkins." In The Poets and Their Critics: Arnold to Auden. Vol. III of The Poets and Their Critics. Ed. James Reeves. 3 vols. London: Hutchinson and Co., Ltd., 1969, III, 80-82.

A reprint of 1918.03.

5. Bullough, Geoffrey. "Inheritance of the Twentieth Century." In The Trend of Modern Poetry. Folcroft, PA: Folcroft Press, 1969, pp. 12-15.

A reprint of 1934.05.

6. Grierson, Herbert John Clifford. "The Nineties." In Lyrical Poetry from Blake to Hardy. Folcroft, PA: Folcroft Press, 1969, pp. 129-32.

A reprint of 1928.11

7. Jones, A. R. "Gerard Manley Hopkins: Victorian." In The Major Victorian Poets: Reconsiderations. Ed. Isabel Armstrong. London: Routledge and Kegan Paul, Ltd., 1969, p. 299.

Bridges' "Preface to Notes" (1918) reveals how "remarkably unsympathetic" Bridges was to Hopkins' poetry and how he "undervalued" his friendship.

8. Winters, Yvor, and Kenneth Fields, eds. "Introduction." In Quest for Reality: An Anthology of Short Poems in English. Chicago: The Swallow Press, Inc., 1969, pp. 1-9.

The poets selected for this anthology write poetry exhibiting "a high degree of concentration which aims at understanding and revealing the particular subject as fully as possible." Although Bridges' poetry is flawed by his "incurable predilection for stereotyped romantic diction," he remains among the finest poets in the language.

1970

1. Barker, Nicholas. The Printer and the Poet. Cambridge: Cambridge University Press, 1970. 44pp.

This book traces the planning and printing of The Tapestry, a selection of poems from New Verse. Included are ten letters from Stanley Morison to Bridges.

2. Bremer, R. "Hopkins' Use of the Word 'Combs' in 'To R. B.'" English Studies, 51 (1970), 144-48.

Hopkins' use of the word "combs" in "To R. B." was a conscious use which fit the sound and sense patterns of the poem better than "moulds," which Bridges later substituted in Poems of Gerard Manley Hopkins.

3. Bridges, Robert. Letters in The Printer and the Poet. Ed. Nicholas Barker. Cambridge: Cambridge University Press, 1970. 44pp.

Fourteen letters from Bridges to Stanley Morison.

4. Bridges, Robert. Poems in Exploring Literature. Ed. Lynn Altenbernd. New York: The Macmillan Co., 1970, pp. 402-04.

This anthology includes "Elegy" and "London Snow."

5. Colin, Armand. "Robert Bridges." In Histoire de la littérature anglaise de Victoria a Elisabeth II. 2 vols. Paris: Armand Colin, 1970, II, 197-98.

Bridges was primarily a prosodist, nourished by the classics and tradition, with a strong sense of music in verse. His great period of poetic production was from 1885 to 1916. He was barely capable of understanding or appreciating the genius of Hopkins.

6. Grierson, Herbert John Clifford. "The Nineties." In

Lyrical Poetry of the Nineteenth Century. New York:

AMS, Inc., 1970, pp. 129-32.

A reprint of 1929.09.

7. Robson, W. W. "Poetry in the Early Twentieth Century."

In Modern English Literature. London, Oxford, and New

York: Oxford University Press, 1970, pp. 60-61 and

passim.

Compared to Yeats and Hopkins, "Bridges seems too comfortable and sheltered for a great poet." Despite this a certain body of his work will stand the test of time. The Testament of Beauty "gives the impression of senile rambling." In it Bridges "thinks in verse rather than poetically." His prose writings are the best of his work and the criticism is "full of interest."

8. Tindall, William York. "Right." In Forces in Modern British Literature, 1885-1946. Freeport, NY: Books for Libraries Press, 1970, pp. 104-05.

A reprint of 1947.04.

9. Williams, Charles Walter Stansby. "The Dispersal of Mist." In Reason and Beauty in the Poetic Mind. Oxford: The Clarendon Press, 1970, pp. 173-75.

A reprint of 1933.11.

1. Bridges, Robert. Letters in "Robert Bridges and Samuel Butler on Shakespeare's Sonnets: An Exchange of Letters," by Donald E. Stanford. Shakespeare Quarterly, 22 (1971), 329-35.

Two letters from Bridges to Butler in which Bridges agrees with Butler's interpretation of a reference to the Spanish Armada and an early dating of the entire sonnet sequence. Bridges disagrees with Butler's view that William Hughes is the W. H. of the sonnets, and that the sonnets are not an organic whole.

2. Bridges, Robert. Letters in "Robert Bridges on His Poems and Plays," by Donald E. Stanford. Philological Quarterly, 50 (1971), 283-91.

Five letters to Samuel Butler regarding Eros and Psyche, Prometheus, Nero, Ulysses, The Humours of the Court, Bacchus, and the essay on Keats.

3. Butler, Samuel. Letters in "Robert Bridges On His Poems and Plays," by Donald E. Stanford. Philological Quarterly, 50 (1971), 284-90.

Three letters to Bridges with comments on some of the latter's poems and plays.

4. Grierson, Herbert John Clifford. "The Nineties." In Lyrical Poetry from Blake to Hardy. St. Claire Shores, MI: Scholarly Press, 1971, pp. 129-32.

A reprint of 1928.10.

5. Peck, John. "Bridges' Nero and the Closet Tradition." The Journal of English Literary History, 38 (1971), 591-615.

Bridges' Nero plays illustrate basic conventions of closet drama and offer "an implicit, extended critique of romantic tragedy." The hero is an innocent victim of circumstance with extreme sensibilities. Bridges employs dramatic irony to depict the stated and implied motives of the hero. The plays portray the drama of moral maneuvering in a corrupt world.

6. Stanford, Donald E. "Robert Bridges and Samuel Butler on Shakespeare's Sonnets: An Exchange of Letters." Shakespeare Quarterly, 22 (1971), 329-35.

An exchange of letters between Bridges and Butler regarding Butler's criticism of Shakespeare's sonnets.

7. Stanford, Donald E. "Robert Bridges and the Free Verse Rebellion." The Journal of Modern Literature, 2 (1971), 19-32.

Bridges' work in accentual verse, classical meters, neo-Miltonic syllabics, and "loose alexandrines" is evidence of his long-standing opposition to conventional meters. He was "'a keen experimenter' who at the same time wished to preserve 'the traditional and characteristic beauties of

our language.'"

8. Stanford, Donald E. "Robert Bridges on His Poems and Plays: Unpublished Letters by Robert Bridges to Samuel Butler." Philological Quarterly, 50 (1971), 281-91.

Eight letters exchanged between Bridges and Butler which show Bridges' perception of his own work and Butler's polite but restrained enthusiasm for it.

1972

1. Barker, Nicolas. Stanley Morison. Cambridge, MA: Harvard University Press, 1972, pp. 252-66 and passim.

Describes the first meeting between Morison and Bridges, and their subsequent work on The Tapestry and The Testament of Beauty.

2. Bridges, Robert. Letters in Stanley Morison. Ed. Nicolas Barker. Cambridge, MA: Harvard University Press, 1972, pp. 252-66 and passim.

Seven letters and excerpts of letters from Bridges to Morison, primarily regarding the printing of Bridges' work.

3. Bridges, Robert. Poems in The New Oxford Book of English Verse, 1250-1950. Ed. Helen Gardner. New York and London: Oxford University Press, 1972, pp. 772-76.

This anthology includes "London Snow," "On a Dead

Child," "Awake, my heart, to be loved," and "Eros."

4. Bridges, Robert. Poems in Poetry of the Transition: 1850-1914. Eds. Thomas Marc Parrott and Willard Thorpe. Miami: Royale House, 1972, pp. 454-69.

A reprint of 1932.07.

5. Dilligan, Robert J. "Ibant Obscuri: Robert Bridges' Experiment in English Quantitative Verse." Style, 6 (1972), 38-65.

Bridges is a tributary in the confluence of the "main streams of prosodic innovation in the nineteenth century." A computer transcription and scansion of Ibant Obscuri "shows beyond a doubt that there is a sense in which quantitative verse may be written in English and seen as a viable medium for lengthy poems."

6. Dumbleton, William A. "Bridges and the Hopkins MSS: 1889-1930." Thought, 47 (1972), 428-46.

Examines Bridges' aesthetic approach to Hopkins' poetry. Bridges sought to salvage in Hopkins' poetry that which he thought most salvageable, the metrical system, which he then experimented with. His refusal to give the mss to Fr. Keating in 1909 and then delaying publication for nine years points to Bridges' enormous pride. "We cannot judge Bridges as a fair, adequate or thorough critic of any range, for he was not."

7. Morison, Stanley. Letters in Stanley Morison. Ed. Nicolas Barker. Cambridge, MA: Harvard University Press, 1972, pp. 252-66 and passim.

Six letters and excerpts of letters from Morison to Bridges, primarily regarding the printing of Bridges' work.

8. Parrott, Thomas Marc, and Willard Thorpe. "Robert Bridges." In Poetry of the Transition: 1850-1914. Miami: Royale House, 1972, pp. 450-54.

A reprint of 1932.16.

9. Williams, Harold. "Poets of the Transition." In Modern English Writers. New York: Kennikat Press, 1972, pp. 29-31.

A reprint of 1918.06.

1973

1. Bateson, Frederick Wilse. "The Present Day." In English Poetry and the English Language. 3rd ed. Oxford: The Clarendon Press, 1973, pp. 95-96.

A reprint of 1934.02.

2. Bridges, Robert. Poems in The Oxford Anthology of English Literature: 1800 to the Present. Vol. II of The Oxford Anthology of English Literature. Gen eds. Frank Kermode and John Hollander. 2 vols. New York: Oxford

University Press, 1973, II, 2028-29.

This anthology includes "A Passer-By," "London Snow," and "Nightingales."

3. Bridges, Robert. Poems in The Oxford Book of Twentieth-Century English Verse. Ed. Philip Larkin. Oxford: The Clarendon Press, 1973, pp. 26-33.

This anthology includes "A Passer-By," "London Snow," "April 1885," "Poor Poll," and an excerpt from The Testament of Beauty.

4. Bridges, Robert. Poems in The Range of Literature. Eds. Elizabeth W. Schneider, et al. 3rd ed. New York: D. Van Nostrand Co., 1973, pp. 479-80 and passim.

This anthology includes "November," "Nightingales," and "Triolet."

5. Kermode, Frank, and John Hollander. "Robert Bridges." In The Oxford Anthology of English Literature: 1800 to the Present. Vol. II of The Oxford Anthology of English Literature. Gen. eds. Frank Kermode and John Hollander. 2 vols. New York: Oxford University Press, 1973, II, 2027-28.

Bridges' greatest achievements are his lyrics and his "loose accentual meters." His work is imbued with "true classical learning."

6. Lauterbach, Edward, and W. Eugene Davis. "Robert Bridges." In The Transitional Age: British Literature, 1880-1920. Troy, NY: Whitson Publishing Co., 1973, pp. 103-05.

A selected bibliography of primary and secondary sources. Bridges' poetry is most popular among "people who value form more than content, finish more than feeling." His poetry "lacks passion and drama."

7. Seymour-Smith, Martin. "British Literature." In Guide to Modern World Literature. London: Wolfe Publishing Ltd., 1973, pp. 211-12.

Bridges was a conservative innovator who "wrote not one single good poem." "All his poetry, especially the long philosophical Testament of Beauty (1929), is marred by artificiality, lack of feeling . . . and unintelligent conservatism." He deserves credit for "dimly recognizing the genius of Hopkins."

8. Stall, Lindon. "Robert Bridges and the Laws of English Stressed Verse." The Agenda, 2 (1973), 96-108.

Summarizes Bridges' laws of English stressed verse as formulated in Milton's Prosody and evaluates the use of these laws in "London Snow," "On a Dead Child," and "Nightingales."

9. Winters, Yvor. "Traditional Mastery: The Lyrics of Robert Bridges." In The Uncollected Essays and Reviews of Yvor Winters. Ed. Francis Murphy. Chicago: Swallow Press, Inc., 1973, pp. 127-35.

A reprint of 1931.23.

1974

1. Bridges, Robert. Poems in 100 British Poets. Ed. Selden Rodman. New York: The New American Library, Inc., 1974, pp. 254-56.

This anthology includes "The Philosopher to His Mistress" and "Johannes Milton, Senex."

2. Bridges, Robert. Poems in Robert Bridges: Selected Poems. Ed. Donald E. Stanford. Cheshire, England: The Carcanet Press, Ltd., 1974. 103pp.

This collection contains fifty-seven poems and excerpts of poems by Bridges. All major poems from his earliest work to The Testament of Beauty are included.

3. Bullough, Geoffrey. "Inheritance of the Twentieth Century." In The Trend of Modern Poetry. Folcroft, PA: Folcroft Press, 1974, pp. 12-15.

A reprint of 1934.05.

4. Stanford, Donald E. "Introduction." In Robert Bridges: Selected Poems. Cheshire, England: The Carcanet Press,

Ltd., 1974, pp. 9-23.

A biographical/bibliographical essay which includes discussions of Bridges' life, his relationship with Hopkins, his poetic theory, and the types of meter he wrote. Stanford distinguishes four metrical styles employed by Bridges, cites poems that exemplify each style, and briefly analyzes several of them.

1975

1. Bridges, Robert. Poem in An Approach to Literature.

Eds. Cleanth Brooks, et al. Englewood Cliffs, NJ:

Prentice-Hall, Inc., 1975, p. 429.

A reprint of 1952.01.

2. Bridges, Robert. Poems in Introduction to Literature:

Poems. Eds. Lynn Altenbernd and Leslie L. Lewis.

New York: Macmillan Publishing Co., Inc., 1975, pp.

607-10.

This anthology includes "Elegy," "London Snow," "Nightingales," "Awake, my heart, to be loved," "So sweet love seemed," and "Eros."

3. Ward, Alfred Charles. "Robert Bridges: The Testament of Beauty." In The Nineteen-Twenties: Literature and Ideas in the Post-War Decade. Folcroft, PA: The Folcroft Library, 1975, pp. 80-86.

A reprint of 1930.63.

4. Ward, Alfred Charles. "Robert Bridges: The Testament of Beauty." In The Nineteen-Twenties: Literature and Ideas in the Post-War Decade. Norwood, PA: Norwood Editions, 1975, pp. 80-86.

A reprint of 1930.63.

1976

1. Bridges, Robert. Poem in Understanding Poetry. Eds. Cleanth Brooks and Robert Penn Warren. New York: Holt, Rinehart and Winston, Inc., 1976, p. 366.

A reprint of 1938.03.

2. Bridges, Robert. Poems in Philosophies of Beauty from Socrates to Robert Bridges: Being the Sources of Aesthetic Theory. Ed. E. F. Carritt. Westport, CT: Greenwood Press, 1976, p. 331.

A reprint of 1931.04.

3. Mackenzie, Norman H. "Forensic Document Techniques Applied to Literary Manuscripts." The Bodleian Library Record, 9 (1976), 234-40.

Describes the use of the Infra-red Image Converter to distinguish between editorial alterations made by Hopkins in his poetic mss and those alterations made by Bridges.

4. Mackenzie, Norman H. "Hopkins, Robert Bridges, and the Modern Editor." In Editing British and American Literature, 1880-1920. Ed. Eric W. Domville. New York: Garland Publishing, Inc., 1976, pp. 9-30.

Discusses the use of the Infra-red Image Converter in determining the correct text of Hopkins' poetry. Given his limited tools, Bridges is to be commended for the job he did in attempting to fix the text of Hopkins' mss. Bridges was "a poetic safe deposit box" for Hopkins' poetry.

5. Perkins, David. "Craftsman of the Beautiful and the Agreeable." In A History of Modern Poetry: From the 1890s to the High Modernist Mode. London and Cambridge, MA: Harvard University Press, 1976, pp. 171-77.

Bridges is the "gruff chieftain of the tribe of Beauty," who wrote traditional poetry. His work is characterized by his "detachment, self discipline, conscious intention, and scrupulous respect for the medium." His significance in literary history is "as a representative of his time rather than as a powerfully creative influence."

6. Seymour-Smith, Martin. "Robert Bridges." In Who's Who in Twentieth-Century Literature. New York: Holt, Rinehart and Winston, 1976, p. 56.

Bridges "never achieved poetic power" because the artist in him was "muted by innate conformism."

1977

1. Bridges, Robert. Letters in The Correspondence of Robert Bridges and W. B. Yeats. Ed. Richard J. Finneran. London: The Macmillan Press, 1977. 68pp.

These annotated letters span the duration of the friendship of the two poets, from 1896 to 1930, and include twenty-seven letters from Bridges to Yeats.

2. Bridges, Robert. Letters in Letters to W. B. Yeats. Eds. Richard J. Finneran, et al. 2 vols. New York: Columbia University Press, 1977, I, 27, 30, 52, 82, 265; II, 313, 319, 499.

Eight letters to Yeats on various subjects.

3. Finneran, Richard J., ed. The Correspondence of Robert Bridges and W. B. Yeats. London: The Macmillan Press, 1977. 68pp.

In addition to the letters, this volume also contains three appendices: the first is an edited version of Yeats's "Mr. Robert Bridges" (see Chapter III, 1897.01), and the last two list the respective books in the libraries of the two men. Although Bridges and Yeats had fundamentally different backgrounds, temperaments, and aesthetics, the letters reveal a friendship "founded on a deep and mutual respect for the art and craft of poetry."

4. Haas, Rudolf. "Sozialgeschichte und Soziologie: Zugänge zur Literatur?" In Theorie und Praxis der Interpretation: Modellanalysen englischer und amerikanischer Texte. Berlin: Schmidt, 1977, pp. 145-89.

Unable to obtain.

5. Yeats, William Butler. Letters in The Correspondence of Robert Bridges and W. B. Yeats. Ed. Richard J. Finneran. London: The Macmillan Press, 1977. 68pp.

Fifteen letters from Yeats to Bridges.

1978

1. Stanford, Donald E. In the Classic Mode: The Achievement of Robert Bridges. Newark, NJ: University of Delaware Press, 1978. 343pp.

Each of the five chapters in this book focuses on a particular aspect of Bridges' literary career and development: Traditionalist Poet (pp. 19-71), Experimentalist Poet (pp. 80-125), Dramatist (pp. 126-85), Philosophical Poet (pp. 194-246), and Critic (pp. 247-83). Stanford classifies, defines, and illustrates Bridges' major experiments in prosody, with special attention to William Johnson Stone's influence on Bridges' development of quantitative verse. He regards Bridges as "one of the great lyric poets in English" and believes it is on those poems treating universal themes "that Bridges's reputation as a major poet must

eventually rest." As a dramatist, "Bridges's best plays . . . hold a distinguished place in the history of poetic drama, comparable, certainly, to the plays of Yeats and Eliot." Bridges' criticism is "beautifully written, challenging, and perceptive." It has "stood up well over the years" and reveals "a coherent set of critical principles."

2. Ward, Alfred Charles. "Poetry." In Twentieth-Century Literature, 1901-1940. Great Neck, NY: Core Collection Books, 1978, pp. 139-42.

A reprint of 1940.14.

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Bridges thanks W. M. Lindsay for his approving remarks regarding Ibant Obscuri. Although he gets great pleasure from reading the hexameters aloud, Bridges is "not in love with this English quantitative verse" and says he

only wrote them "to keep a hasty promise to a young friend who died."

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Vita

Lee Templin Hamilton was born January 12, 1950, in Galveston, Texas. He grew up in Houston, Texas, where he graduated from Memorial Senior High School in 1968. He received a Bachelor of Arts with Honors from the University of Texas at Austin in 1972 and a Master of Arts from North Texas State University in 1974. In 1982 he received a Doctor of Philosophy from Louisiana State University. While pursuing his doctorate at LSU, he taught for six years, four years as a Teaching Assistant and two years as an Instructor. Since the fall of 1981 he has been teaching at Pan American University in Edinburg, Texas.

EXAMINATION AND THESIS REPORT

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Major Field: English

Title of Thesis: ROBERT BRIDGES: AN ANNOTATED BIBLIOGRAPHY

Approved:

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